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NO. 4

MUSICAL LIFE IN NEW ORLEANS A STUDY

By ALICE GRAHAM

New Orleans is the Mecca of thousands of tourists crowning it with a halo of artistic glory and reevery winter. They go there, not with the spirit that nown. Suffice it to say that to New Orleans belougs moves them to visit New York, Chicago, St. Louis, the distinction, over all other American cities, of Cincinnati, or any other of the great American cities -though New Orleans is today a thoroughly modern town, making rapid strides along all lines of progress -nor are they drawn thither in search of health, nor vet by the allurements of art such as attract to European centres.

There is a subtle, indefinable charm that draws one to this old Southern metropolis: a charm that thrills in very contemplation, as if some fairy wand had brushed away the sordid cares of a strenuous life and revealed a land of "moonlight, music, love and flowers" where one could stroll leisurely in the shadow of the palms, breathing the soft air and listening to the songs and stories of an historic past that no other new world spot pos-sesses. This "atmosphere" of classic traditions has not been dispelled by the march of progress; but, centring above the old French quarter, lends its charm even to the handsome avenues and busy thoroughfares of the American section, making a singular admixture of the sport of ancient romance with that of

modern progressiveness. Unique in so many ways, differing in the characteristics of its population, which for decades after its foundation was entirely French and Spanish, how could New Orleans avoid having a distinctive musical life? This has

been emphasized by the maintenance there for almost a century of the

French Grand Opera.

In the early days, with a people gay and emotional, music-loving and artistic, debonair and aristocratic, the young city gloried in the title of "Le Petit Paris." and reflected to a marked degree the life of that greater Paris, which has been termed the crater of the artistic world. The demands of this music-loving people and the longing for the grand opera of their about to sing for the first time before these critical native Paris, culminated in the establishment, early anditors. in the 19th century-1813-of the French Opera, an institution which has ever since been closely connected with the history of musical culture in New through an act or a rapturous intermezzo rendered Orleans, and which holds today a glorious place in by the splendid orchestra, with a silence that a fallthe American world of art.

The Opera House stands in the old French quarter has died away, the mercurial French temperament of the city, and its dull and uninteresting exterior will burst into an intoxication of braves, and calls conveys no idea of the magnificence within. It would of "Bis!" "Bis" and applause so generous and enbe impracticable in this article, which means to deal chiefly with musical conditions of the present, to re-The artists are made to caudience, we may say that to disturbances among the audience, we may say that to disturbances among the audience, we may say that or to relate any of the Arcient, brilliant traditions which eling to the old Bourbon Street building, in the Metropolitan Opera House in New York have significance. French is the vernacular of the Creoles,

having maintained a grand opera troupe almost uniformly for so long a period. The opera was suspended during the Civil War, but revived again in

were produced here for the first time in America, has descended to them through generations of music-

been accused of, would never be tolerated in New It has been implied that the opera has grown to be

only a "show" feature, maintained chiefly by society. Supposing this were true, we might reply in the language of Mr. Henry T. Finck, who, when noting that such a sneer had been cast at the New York opera, said: "Is it not better that the fashionable folk should spend their moncy on opera than on the races or athletics? We ought to thank heaven for this alliance with fashion which makes it

possible to give good operatic music so high a place.' But while there is no more brilliant social function in the United States than the opening night of the French Opera season in New Orleans, the people of New Orleans love the opera for its music and for Many of the great classics of the operatic stage art's sake. This love for it is an inheritance. It

leving, opera-loving ancestry, and

has by no means died out It is claimed that the troupe this season, while giving some excellent performances, is not up to the standard of companies of the past, and the people deplore the fact. This insistence on the part of the patrons of the opera for the highest standards of art, is a favorable aspect. The shortcoming is not due to any deficiency in funds, for the contributions and guarantee are liberal. It is a notable fact that fully three-fourths of the population of New Orleans either speak or understand the French language. Between acts, in the handsome and commodious foyer, animated groups of men and women can be seen discussing vivaciously in French, with expressive accompanying gestures, the merits of singers and scenes. Owing to the predominance of the Latin element, the emotional is given preference, and Verdi, Rossini, Donizetti, Massenet, and Meyerbeer are the favorite diet



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nost admirable. The great assembly will sit

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Influence on Populace.

The French laboring classes in New Orleans will frequently make sacrifices to attend the opera. One can hear the coal-boy singing airs from "Aida," as he shovels the fuel, and cart-drivers and fruit vendors rendering "Ah! chi la morte" as they ply their trade in the quaint old narrow streets. A gentleman's barher frequently entertains him with criticisms on the opera of the previous evening, which are by no means

Creole Music

The Creoles of New Orleans were once and very properly considered the patricians of the land, and included only natives of French and Spanish descent; but later the term has taken a somewhat broader

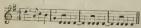
emotional expression. The "colored" Creoles speak 'Bamboula.' We have discovered this Creole coma kind of patois that corresponds to the negro English dialect. They have originated a number of songs of a naïve and quaint character, chiefly lullabies. Mrs. Clara Gottschalk Peterson, sister of Louis Morcau Gottschalk, the great Creole pianist and composer, has compiled a volume of Creole melodies, and in a brief Introduction, says:

"Dr. Dvorák has claimed there is in time to be a native school of American music based upon the primitive musical utterances of the Indian and the negro among us. Then truly these melodies of the Louislana negroes, which, quaintly merry or full of a very tender pathos, have served to rock whole generations of Southern children, are historical documents of some interest to the student and lover of

Mrs. Peterson has noted them down from memory. Among them is a slow, sad Creole melody, called "Po' Petie Mamze Zize," on which Gottschalk based his composition entitled "Mancenillier." The Creole "En Avan' Grenadie," was the foundation of Gottschalk's first work: "Bananier," which brought him at once into prominence while still in his boy-"Salangulou" is a melodic chunt founded on a sad negro story of a little girl who has been lost and the bereaved mother wanders, calling her child.



With the first few measures of the lively and nonchalant "Quan' Patate La Cuite," Gottschalk began



Another soothing Creole melody is "Papa I a a La Riviere," in which the words, translated, run something like this:

"Papa goes to the river Mnma goes to fish for crabs,

Sleep on! sleep on! crabs in Calalou." "Calalou" is a favorite Creole dish made of crabs. All of these and many more are contained in Mrs. Peterson's folio, and they serve to show the character of the original Creole nuisic.

The name of Louis Moreau Gottschalk, whose mother was a Creole patrician, is very dear to the people of New Orleans, his native city. One can hear endless stories of his early extraordinary feats on piano and organ; and again the story of a wealthy panent refusing to believe that his son was gifted in merits of a performance, and that which is good music, declining to give him the advantages of study. and unyielding in his opposition to a musical career, until the very genius of the boy asserted itself. One can hear also many anecdotes of his boyhood in the city, illustrating his generous and kindly nature. While still a youth, he was taken to Paris to study. As he developed in this foreign land, the melodies that had lulled him to sleep in his infancy seem to have lingered in his heart and inspired his compositions. On their simple themes he built his great classics. European critics said of him: "He seems to have brought to the old world songs which he had gathered in the virgin forests of his country. Nothing can be more original or more pleasing to the ear than the compositions of this young Creole. Listen to the 'Bamboula' and you will comprehend the poetry of a tropical clime."

La France Musicale, of 1848, said: "The Creole airs, transported into our salons, lose their character, at once wild, languishing, indescribable, which has no resemblance to any European music. Some have thought that it was sufficient to have the chants written down and to reproduce them with variations in order to obtain new effects; not so; the effects have failed. One must have lived under the burning skies whence the Creole draws his melodies: one must be

poser-an American composer, bon Dicu! We have German, Hungarian, Russian, Italian, French pianists, and now an American pianist. His school is that of Thalberg, Chopin and Prudent united."

All this is said, and much more in acclaim of the young Creole genius whose European tour was one of unbrokes triumph. Truly, he resembled no one, and his inspirations are of exquisite distinction.

General Conditions

Many are inclined to believe that the influx of the modern spirit of commercialism into New Orleans has brought with it the apathy and indifference toward music said to prevail in many American cities. This is true only in part-a small part. The people of New Orleans have a sincere and deep-rooted love for the tone-art, and all meritorious musical efforts are well supported. There are no strong orchestral combinations such as have existed there in the past. No great music festival has been held since the North American Saengerfest of some years ago. There is no conservatory of great note, but there are a number of excellent teachers, able professional artists, and admirable amateur singers and instrumentalists.

A writer in The Etude said, in discussing musical atmosphere, that is order to judge whether a community is musical or not, we must consult its conditions as to two points. First, its ability to perform: secondly, its willingness to support.

Measured by these standards, New Orleans is a

musical community. The churches maintain excellent choirs and there are several organists of reputation. A series of chamber-concerts by amateurs and professionals is being arranged at present writing. Artists' concerts are liberally supported and the leading artists of the day always include New Orleans in their tours. Ysaye, Leonora Jackson, Pugno, Paderewski, Musin, Zumowska, Adamowski, Calvé and all the present day celebrities have received enterme upper notes of his instrument. He sent him

The Choral Symphony Society, under the capable direction of Mr. Ferdinand Dunkley, is a most important factor in the music life of the city. Four concerts were arranged for this season, beginning January 27th, and interesting works by Grieg, Elgar, Rheinberger, Sehnbert, Chadwick, Busch and Wood were selected for them. There are several lesser musical societies in existence, and recitals are well patronized

The public schools maintain a high standard in their music work. There are five supervisors in the city, while the grade teachers in the various schools conduct the daily lessons. Besides the great luminous star of Gottschalk's surpassing genius, many other sons and daughters of New Orleans have won distinction in the music world. Miss Eugenie Wehrmann, the young pianist now touring, who appeared with much success in New York, is a New Orleans girl. Besides a number of excellent crities, the One of them was to a friend named Hoffmann, which receives enthusiastic approval.

And so this old new city of the Union, ringing with the echoes of a hundred years of opera, will take rank today as a musical community of high standards of culture and taste.

HUMOR IN MUSIC.

BY FREDERIC S. LAW

Wir and humor depend primarily upon strong incongruities which are brought together abruptly and unexpectedly, and which by their momentary and contradictory connection provoke a feeling first of surprise and then of mirth. The sudden flash of humor is denied to music by reason of its necessarily measured progression, which demands time for the others.-Niemeyer. manifestation of any particular phase of expression. The element of contrast is the chief factor of the humorous in music and this from the nature of the art must generally be worked out at more or less from the good.-Plato. length, requiring a certain amount of reflection for

Josquin de Près, the great Netherland contrapuntist of the 15th century, was renowned for his not understand, —Goethe: whence the Creole uraws ms insteaded. One must be impregnated with these eccentric chants, which are serve as director of music at the court of Louis XII. beart and mind.—Niebuhr. musical jests. In 1492, he was summoned to Paris to impregnated with these coeming common with the little dramas in action; in one word, one must be the king had also promised him in important cathedram in the control of the little dramas in action; in one word, one must be Intie drams in action: In one word, one made to feel the draft position but neglected to give him the appoint.

The gods have placed the saw before virtue (success.)—Heriod.

and the melodies they have originated are full of and make others understand the whole originality of ment. De Près ventured to remind him of it seems times but always received the same answer: Lagrie fare mi (I shall see to it). Finally, growing weary of this unsatisfactory response, the musician wrote a mass which began with a theme imitating through solmization the favorite phrase of the monarch



The king, however, did not understand the allusion De Près therefore wrote a motet to the words Memor esto verbi tui (Remember thy promise)-and received the desired appointment.

Haydn, the brightest and sunniest of compose dearly loved a joke. Through him wit and hunor first found their way into instrumental music, as may be seen from the merry minuets and rollicking finales in many of his symphonies. The story of his "Surprise Symphony" is well known: that when in England he noticed many of his audience falling asleep during the slow movements of the symphonies He therefore introduced in the midst of one of his most lulling andantes a sudden roll of the drum at which the sleepers awoke with a start. One day, seeing a number of children's toys at a fair, he coaceived the idea of writing a symphony in which they could be used with humorous effect, and the result was the charming "Kinder Symphony." One of his little-known compositions is a four-

part song which ends with the words: Stumm wie die Fisch im Wasser (dumb as the fish in water), The first word alone is sung, but very softly; the following words are given no tone whatever-they are recognizable only from the movements of the lips-which makes an irresistibly comic effect.

He once played a trick on a conceited violinist thusiastic welcome in New Orleans; Harold Bauer anonymously a sonata for piano and violin, elled "Jacob's Dream," which the confident performer received with great pleasure, since he saw that it began with his favorite high pitches. But as he played he found himself little by little mounting an apparently endless ladder of ascending notes which finally went beyond his reach. He flung his violin down with the impatient remark that this composer evidently did not know how to write for the instrument!

Beethoven's unfamiliar variations for piano, viola and violoncello, Op. 121, a, contains strongly marked humorous features. The theme is a popular song. Ich bin der Schneider Kakadu (I am the Tailor Kakadu), and many passages suggest various characteristics associated with the knights of the shears. In the sixth variation, for example, one can hear the scissors cut through cloth and the seventh depicts plainly the jolly humor of the tailor at his work.

runs as follows: Hoffman, sei kein Hofmann! Nein. nein, ich heisse Hoffmann und bin kein Hofmann -that is, "Hoffmann, be no Hofmann (courtier) No, no, my name is Hoffmann; I am no Hofmann! Another-also a pun on a friend's name-has the heading: "To One named Schwenke." The words are Schwenke dich, ohne Schwänke!-"Turn yourself round without fooling!" The wit in these, however, depends on the play of words; the music is insig-

NUGGETS.

A MASTER is always learning.-Martial. WE learn not for school but for life .- Seneca. A TEACHER of worth is like gold-never out of

fashion .- Mann. To BE tedious is the greatest sin in instructing

LIFE can give nothing to man without great effort on his part .- Horace. As I GROW older I will still keep learning, but only

Pedaling requires as close attention as any other part of your instruction.

No one really possesses something which he does

In your studies turn to works that elevate the

THE gods have placed the "sweat of man's brow"

THE AMERICAN COMPOSER

By CONSTANTINE VON STERNBERG

is it a political, legal, ethnical or esthetic (artistle) designation? Aye, there's the rub!

A National Note

When we speak of Russian, German, Italian commosers, we have no need of term definitions; every one knows what we mean. Every one knows that we mean a composer who has elevated the musical language of the common people of his country to an artistic altitude, without destroying its distinctive note, without making it cosmopolitan in any other sense than to make it intelligible to the people of other lands. To put it a little different, we might say that he went beyond the national note in his art, but we would say this with the mental reservation that he did not stop short of it. Just as art, impelled by its own force, may go beyond the merely beautiful, after having reached it, so may the composer soar beyond the note of his own country into the higher realm of the general human (as all great masters did); but he must speak to his own people first, he must-in his melody-re-echo the cadence of their mother-tongue, he must-in his harmonyreflect the character of his land and people there is undoubtedly a mysterious interrelation between landscape and harmony) and he must-in his rhythms-mirror the dance peculiar to his people.

Everybody knows that this is what we mean when we speak of a Scandinavlan composer or the tonepainter of any other land-except America. Here we must have definitions and they are offered in goodly numbers. But, oh, what definitions!

Some of the little fellows in America claim recognition for their insignificant effusions because they were born here. Others- because they were brought here at a tender age or because they have become citizens of this country. Such cases are palpably nothing but commercial exploitations of totally irrelevant circumstances. Then, again, it is claimed that we have created a new style of "comic opera" spirits of Boieldieu, Adam, Gretry, Lortzing, save us), when in reality our twaddley products are called into existence by no other force than that of the utterly corrupt conditions of the American stage, conditions against which our press, serious and comic, as well as our actors and the public themselves seem powerless so far. Well, our "new style of comic operas" tread upon each other's heels on their way to needlessly elaborate performance and to early and complete oblivion.

Such phases of American music life cannot be taken seriously, but they required mention here to show their irrelevancy.

Birth in Relation to Art.

There is perhaps no country in which the matter of birth, in relation to art, is as indifferent as in the United States, though the art history of other countries, too, shows many instances calculated to slightly weaken the theory of birth and descent. And, moreover, there are instances pointing both for and against it, so that one is often sorely puzzled. Handel lived the best part of his life in England, conformed to English taste in the selection of his subjects and in his art forms, set music to English texts and yet, his melos, and his manner of counterpoint have remained thoroughly German. On the other hand, Beethoven's father, grandfather, and so forth, were Dutch, Hollandish, from Antwerp, Lourain; Ludwig, the Beethoven, born in Germany, left it in his twenty-second year, went to Austria and became not only a German but in thousands of provable instances a distinctly Austrian composer. It is not only the German but mostly the Viennese folk-song ye, and street song), that rings in his allegros. Chopin lived half of his life in Paris and remained the Polish composer. Offenbach's music was, if any ning, pronouncedly French; yet he was born and bred in Germany and retained his family attachments in Germany to the end of his days. He even spoke French with a strong German accent. Rubinstein (Anton) was born and raised in Russia, yet there is not a solitary Russian trait in his composicomposer. Are there any national traits in the works of Berlioz, the Frenchman? And as to Liszt-? of eourse, we must differentiate between Liszt the tranfind him a thoroughly German composer, and even his Hungarian Rhapsodies, standing on the boundary line between transcription and composition, show very little that Brahms has not done equally well.

To draw any definite inference from such instances would be puzzling, indeed, unless we fly in the face of all science by admitting the daring theory that a man may be born in the wrong place, which seems, musically speaking, to be the case with Arthur Foote. Of all American composers ranking as masters, Foote is the only one who, besides being born and raised here, made also his musical studies in America; and who, born abroad, and an adopted citizen, has written a set of nine pieces speaking American and even here and there, though with great piquancy-a little slang. MacDowell, whom a kind Heaven may soon restore to us in his former power, has written his chiefest works in Germany; yet, despite this fact and despite his American birth, his Scotch descent asserts itself unmistakably in his works. It may be a mere coincidence, but it is amusing to notice that the one and only German poem to which he gave what may be called a musical interpretation is the one by Heine: "On Scotland's Craggy Shore."

Let these instances suffice to show that the theory of birth and descent is unrellable and here, in the United States, more so than elsewhere. Hence, we must look for other lines of research.

Without claiming either originality or exclusiveness for my theory, I hold that art in America must remain an exotic so long as we persist in raising it, not from the bottom but from the top, by importing the ready-made article from other countries. Of course, I am not ranting against Bach, Beethoven and the rest of musical history; hut I do believe that the study of Counterpoint in our students' course should be based upon melodic lines and curves that are in a satisfactory degree indigenous. We have a perfect treasure-trove of folk-songs in the old revival unes and plantation melodies; especially in the latter. But they are sneeredat by musical prigs and ionorand, because they are connected with the negro By some mental strabism, some persons regard the Indian as superior to the negro, and hunt up his hrutal melodies-if they deserve that name-dress them up with fine, fanciful harmonies, and try to offer these mongrels as gold nuggets, awaiting only the artist's skill to be transformed into the jewelry of "American art works."

The Question Hinges on Adaptability.

Assuming the movement to be more than a purely commercial aneculation, assuming it even to be perfectly honest and sincere, it is still a most consummate error. Here, in America, where the question of nationality is-and for some time to come must be -of a purely political character; here, where the Italian, German, Irish and Hungarian, where the Caucasian, Slav, Sarmate, Hebrew, are in constant interrelation, creating their own modus vivendi, their own compromises; here the question of being or not being an American hinges solely upon adaptability. In the degree in which a man absorbs, adopts and joins in the spirit of this country, in that degree he is an American, whether he was or was not born here, or whether he is the first or the twenticth generation of natives. For we must remember that there are also some very un-American natives to be found if we look closely, natives who prefer to live abroad, natives who hunt titles, natives who make for division of castes and all that sort of thing.

The Indian and the Negro.

Now, if we accept the term "American" in this by the composers of the Neo-Russian school, however more American. Granting that the ladian is the look into a composer's workshop is very enjoyable,

original inhabitant, we brought to these shores the best parts of old-world civilization and developed it on only partly original lines. In this civilization the Indian has never joined, the efforts at Carlisle and other schools notwithstanding. The "noble Red Man" may be interesting to the archæologist, to the WHAT does it mean, this term of hope and presage? much they felt indebted to him for founding the Con- ethnographer and the anthropologist, but to the daily servatory, they utterly disavow him as a Russian life of the average American he is as irrelevant as if he lived in the centre of the Sahara Desert. If our boys "play Indian" they do only what a good many boys in other countries do, and they derive scriber and Liszt the composer; but if we do, we their ideas from the same source which is here called "Leatherstocking" and in Germany "Lederstrumpf. American boys playing Indian always remind me of my own childhood days in St. Petersburg when the boys used to-nnd still do-play at "wolf hunting." Wolves in St. Petersburg! Indians In New York or Philadelphia I

All that to which we find the Indian to be an utter stranger-all that is part and parcel of the negro's life. He same to us not from Africa but from Portugal. The addition of negroes which was made by piracy is so small as to cut no figure. The bulk came from Portugal, descendants of those five thousand yet, his works are speaking German as purely, if in- whom Henry the Navigator received as a ransom for deed not more so, than those of Bruno Oscar Klein his captured Moors, and whom he received about 150 years before the first colony was settled. Time enough to double and perhaps treble the original number. The first occidental song on this Continent was Portuguese, as was the first real colony. The Portuguese and Spanlard influences were subsequently crowded out by the Dutch and English, but the old song remained and the negro preserved it not only, but he has-through his numerous generationsadapted it to the cadence of the American language. Moreover, the negro has no race memory. With every thought, with every feeling, he is American and if the Indiophiles hint at the negro's raclal inferiority they attack their own position. For the more inferior he is the less he was able to retain his original traits and psychie characteristics. If the Indian is superior, his superiority has only served to keep him aloof from our civilization.

Summary.

Bring up one set of anusically gifted boys on contrapuntal and harmonic studies based no longer, or no onger exclusively, on the Bach chorale or Moody and Sankey but on plantation melodies for a Cantus Firmus, and I shall venture the prediction that in ten years there will emerge from the fine army of "American writers of compositions" that we already possess the first "writer of American compositions" I predict that then we shall have a Symphony which shall not be called American by its author, but which the public will spontaneously and enthusiastically acclaim as an "American Symphony."

HOW TCHAIKOVSKY COMPOSED.

In Tchaikovsky's "Life and Letters," edited by his brother, are some very interesting statements by the great composer. As to his method of writing, he says that he divides his compositions into two categories: those written to order and those which came into being from a spontaneous impulse. When the creative mood was happy, according to his description, "the soul throbs with an incomprehensible and indescribable excitement; so that, almost before we can fol low this swift flight of inspiration, time passes literally unreckoned and unobserved." Sometimes this state is broken in upon by the petty cares of life. This is the reason why there exist so few compositions of equal quality throughout.

As to his methods in actual composition he says: 'A melody never stands alone, but invariably with the harmonies which belong to it. These two elements of music, together with the rhythm, must never be separated; every melodic idea hrings its own inevitable harmony and its suitable rhythm. If the harmony is very intricate i set down in the sketch a few details as to the working out of the parts; when the harmony is very simple. I only put in the bass and sometimes not even this. If the sketch is in tended for an orchestral work, the ideas appear ready colored by some special instrumental combination

In at least two letters he admits his falling as to a grasp of form. He tells us that he has tried hard light of assimilation, there can be no question be- to overcome this defect, and with some success; he tions, and however much he was beloved, personally, tween the Indian and the negro, as to who is the fears, however, that the failing is ingrained. This has a below the same of the same

GERMANY IN 1905.

BY CLARENCE V. BAWSON.

I WENT to Germany to study because of the reputed advantages in Instruction, the cheapness and the concerts. Let us see how these things pan out there today for us Americans) We shall find, if I mistake not, that they are not as they were in the days of Amy Fay's delightful "Music Study in Germany."

At present, the most noted teachers of piano in Berlin are Godowsky, Carreño, and Mme. Stepanoff, who was once Leschetizky's first assistant. Perhaps da Motta should be mentioned also, as he is rapidly coming to the front. Godowsky was for a long time in Chicago, not specially appreciated by us Americans, because, be it said to our shame, we had to wait for the opinion of a Berlin audience to tell us that he was a great player. It is a curious thing that we have not enough sense, not enough self-confidence \$10 and \$12.50 cach. The concert bill is no small to say what we think. Strange to say, we consider Paderewski the greatest of the players to listen to, one must pay for room and board upwards of \$10 while Berlin will have none of him. He is not conservative enough, and does not play enough for mere measure, as free plunder, and if you happen to be exhibition of technic to suit them. Why cannot we able to make a bargain of any fairness for yourself always stand by our own feelings and opinions in and not let yourself be squeezed, they experience an other things musical as we do in this?

amazed to find what a so-called cultured and representative Berlin audience, which had assembled in that most famous of all recital halls, wanted. It was gradually impressed on my mind that the Germans go to see their pianists play, not to hear them. For whon the pianist was doing things well-nigh impossible for the human hand, they were all attention and enthusiasm; but as soon as he was doing some delicions, melting melody-playing they gaped about, and yawned and shifted in their seats, to all appearances, waiting for the next instalment of fireworks. It reminded me of a child's request to play something "fast."

We do not need the opinion of foreign audiences, nor should we look up with such deference, musically, to the Germans. As a matter of fact, nearly all the great pianists in Berlin are not Germans. Godowsky ls a Pole, Carreño a South American, Stepanoff a Russian, D'Albert an Englishman, Lamond a Scotchbut he no longer ranks as one of the great planists, And it is of interest to know that one of the very an authoritative English writer. first of the theory teachers in Berlin, a few years ugo, with an international reputation, Prof. O. B. Boise, is an American citizen; he is now at the Peabody Conservatory, Baltimore. Frau Professor Kwast-Hiller, daughter of the famous Ferdinand Hiller, said to me: "Why do you Americans come over here sand to her 'viny do you americans come out mere—on what your mans upon your kires, pains are linest characteristic moon, and consisted of Liszt's tragically indeed to study when you have such magnificent teachers upward. When comfortably seated, count ten and well chosen and consisted of Liszt's tragically indeed players have told me that they were never so de-

There are many concerts there, and they are not very expensive, but that seems to be the only advantage of foreign study. Most of the so-called sphere" is a contagious concert mania based upon that primitive instinct in man to want a thing merely because his fellow wants it. And the other two parts of the "atmosphere" are made up of the desire to impress the home audience and friends, and of the desire on the part of many young people to escape from all parental control-in short, to "good" time, if that is the object of the game.

no place for them. The attitude of the German men toward the women is a primitive one. Where there is a standing army of scores of thousands of men the following; but not until you have mestered the and energies, and whose officers are not allowed to marry unless they have a certain amount of money, there results a social condition from which any self-respecting American woman would revolt. Here is a little instance to illustrate. Dr. T., in Berlin, told me herselt that she knew it to have occurred, and that it was not uncommon.

A young woman was going out alone to a concert, and was walking along the brightly lighted street. Presently she found that she was followed by an

officer rushed up to the policeman and said: "She spoke first"; which, it seems, according to German law, is the incriminating thing in a case of that kind. The young woman was taken by the policeman to the guard house, where she was detained till midnight until the American consul could be notified. Dr. T. also said that in such a case it was not safe for a young woman to take a droshky, for it had been known that the pursuer would also step into the carriage and order the driver to go where he wished, notwithstanding the young woman's order to the contrary. And no policeman or driver would for a moment dare to disobey a member of that military aristocracy, an army officer.

As to cheapness—the Germans themselves will tell you that the time has long since gone by when anyone can go there and study cheaply or even reason-The lessons of these most noted teachers are thiag at the end of the month, and to get decent food per week. The Germans regard the Americans, in a where it changes to piano; and so on in your analysis, angry surprise, which, with their national want of When I attended concerts at Bechstein Saal I was tact and delicacy, they are not slow to show.

The fact is that there are many reasons why a young American music student, man or woman, should hesitate before going to Germany to study. Conditions today in the various centres should be carefully studied; social and other elements must enter into csting and which if supplied would add infinitely to the calculation and should be thoroughly examined the interest. A program recently given was devoted and considered. If you must go, then try to go recommended to some persons already on the ground.

TWO EXERCISES IN CONCENTRATION.

BY DANIEL BLOOMFIELD,

out it, Beethoven could not have conceived his given by way of relief. From the piano was heard a colossal "Choral" Symphony, Mozart his "Don Giovanni," Handel his "Messiah," or Brahms his thoughts to a focus. If so, there must be some methman. Perhaps I should say that Barth is a German, ods of procedure to cultivate this power. The present writer offers two methods, the first by Mr. White,

that the whole attention be given to the matter in his arrangement of the "Faust" waltz and in cr hand. This will be found to be exceedingly difficult, semble numbers, the "Fantaisie" from "The Ruiss

then commence to flex the fingers of one hand very slowly, and one at a time, concentrating your whole of one hand and then the other, one by one, until they are all open as before. Continue doing this for "good" time. Berlin is the place to have a ingly because you wish, in this instance, to keep But let me say this for all American mothers to This must not be allowed. Make a firm resolution them entirely concentrated on what you are doing. hear; Do not send your daughters alone to thermany that you will succeed in directing your attention

will supreme above all your other faculties."

After going through the foregoing exercise, take

before you. Exclude all thoughts but those of the piece. Think of the title and what it means. Notice its meter and tempo. Look at the signature and find the key of the niese. Then take each measure and find the key of the niese. Then take each measure and find the first the niese of the niese. the key of the piece. Then take each measure and "Orucificion." Then, there was given a most beauth observe the different species of notion in the species of notion.

carefully the phrasing and marks of expression.

EXPERIENCES OF A MUSIC STUDENT IN away without any disagreeable experience, but he all, listen to what you play. When you have done away without any disagreeance experience.

This, you will be surprised at how quickly the time and started to go to him for protection, but the passed. And if you have followed these directions. carefully and forgotten all but your music, you may feel that you have acquired the power of concentre tion. Only hy constant practice can you develop this

Take, for an illustration, Schumann's "Curious Story," published in THE ETUDE for October, 1904. In the description given in THE ETUDE STUDY CLER on page 416, Mr. Orem speaks of the "Scenes from Childhood," of which this is one, and remarks that

"they require rare powers of concentration," etc.

The piece is in 3/4 meter and is in allegretto tempo, The signature of two sharps, F-sharp and C-sharp. denotes the key of D major. The first measure (not bar) consists of quarter notes. The piece begins on the fourth beat of the measure. The second measure contains two grace notes followed by an eighth note. sixteenth rest, sixteenth note and two quarter notes, The piece consists of forty measures. The phrasing is plainly marked, commencing piano, the piece in the fourth measure changes to mezzo-fortea crescendo follows leading to the eighth measure.

PROGRAM MAKING.

BY CHARLES E. WATT.

Few programs are built intelligently or have any central idea around which the music circles. It is this lack of a guiding thought and of a continuity of purpose which makes so many concerts uninterto Chopin and Liszt and in its make-up could well serve as a model for others. Chopin, with his sentimentality and delicacy, served an excellent foil for the brilliancy and intensity of Liszt, so that to begin with, the idea of the combination was a happy one; then, the works chosen were such as to offset and CONCENTRATION is the watchword of success. With sisted largely of piano numbers, with some some aplement each other admirably. The program conprelude of Chopin, big and broad as anything he wrote. The Liszt "Voices of the Forest" with its "Requiem." Concentration is the bringing of all our sighing winds, fluttering leaves, and a spirit of intensity at times typical of the wilder moods and scenes of nature. A Chopin scherzo with the natural offset to a group of the lighter waltzes and the Liszt. setting of one of the Chopin songs capped the climar Mr. White says: "It is necessary, in this exercise, of appropriateness. Then of Liszt there was further, but you must take that as your stimulus in your of Athens" and the "Hungarian Fantaisie," both adrably noble and representative of this composer in "Sit with your hands upon your knees, palms his most characteristic mood. The songs were equally "The Lorelei" and two small songs of Chopia. This lightfully and wonderfully accompanied as by the attention upon the operation, until your fingers are with a central idea and how charmingly it can be all closed. Then do likewise with your other hand, worked out. The same care and intelligence applied Then again count (en, after which open the fingers to programs of church music would also result is to programs of church music would also result in added interest and would greatly advance the moseveral minutes. I venture to say that you will there was given in an Evanston church a program find yourself utterly incapable of doing this appar-which was delightful and which may serve as an ently simple feat with satisfaction to yourself—and example of what can be done when ministers and it requires a great effort of will to enable you to music-directors are each intelligent and when they do it properly—until you have practiced it a great work together harmoniously. The subject of the many times. Your thoughts will persist in wander sermon was 'Despised and Rejected of Men" and mg, even more perhaps than they usually do, seem-consisted of an explanation of the intention of Seg. mund Goetz's great picture of the same name which has created such a furore in London. An excellent print of the picture had been placed in the hands of upon whatsoever you wish; that you will make your minister's words had impressed its beauties sufficiently words and impressed its beauties sufficiently words and impressed its beauties sufficiently words. ciently on the mind of the audience to insure perfectly sympathetic attention to the music, which had been selected with masterly care and consisted of a number Sit at the piano with the piece you wish to study ning, "Jesus, Saviour, Fount of Mercy," fitted left, feetly to the mood of the hour, as also did the other observe the different species of notes it contains, fully sympathetic rendition of "He was Despited," After this, count the number of After this count the number of measures and study from the ever-living "Messial," and strictly in security of the ever-living "Messial," and Begin to play slowly, meanwhile thinking of the preceding facts. Think of raising your fingers when classing and bring out each track that the control of th Presently see round that he had been playing, and bring out each tone distinctly. Above from the "Messiah" chorus, "The Greater West.

What are Our American Music Schools Doing?

By ARTHUR L. JUDSON

A QUESTION AND ITS VITAL CONTENT. My attention was called some time since to a very suggestive editorial in a prominent musical paper. The sense of the editorial was that our large music schools do not produce practical musicians, and this conclusion led to the question: "What are our American music schools doing?" The question demands an answer-even more than an answer; it calls for a pointing out of the remedy. I earnestly believe that the fundamental weakness of music in America is laid bare by this question. A fundamental change demands a fundamental power. I believe that this change can occur, and this power can be found, only among the great mass of the people. The honest realization by the reader that this is a square statement of vital musical truths and a direct message to him should cause a great change in the conditions of our art.

THE CONDITIONS THAT PROMPT THE ASKING OF THE QUESTION

"What are American music schools doing?" Why should this question be asked; what are the conditions that prompt its asking? Let us conceive of a university of average type where the student acquires a practical working knowledge of such subjects as are generally held to be necessary to a liberal education. The people, the faculty, the trustees, in a word, those in authority, acquiesce generally in the use of a time-honored course of studies best suited, in their judgment, to produce such a result; but, of late, these powers have been forced by a demand from certain sources to place music on the schedule of accredited studies. While this has not been done willingly, yet credit is given in many institutions for work done in music, and the candidate for certain degrees may elect, should he so choose, certain of the courses in music. Here eems to exist an almost ideal situation in which music ranks with the other arts and sciences and reevives equal recognition; hut, if so, why is it that the same results are not achieved? We hear of many pupils becoming excellent public executants, but how often do we hear of their becoming equally excellent answer to our present question. theorists or composers?

And we cannot dismiss the situation with a trite saying or two about "our large orchestras not performing American music," or that there is no mand for teachers of theoretical subjects. Ask Mr. Van der Stucken or look at the programs of the late Theodore Thomas as an answer to the first statement; and as for the second, I, myself, can answer inquiries. American orchestras will perform compositions by Americans and American colleges and schools do need and want theorists. Then, why this trouble? The answer is simple: The supply is not equal to the demand, either in quantity or in quality. Now, if the colleges do teach these subjects, if they do give credit for them, if they do produce good performers, why do they not produce theorists, com-posers, real musicians? Therein lies cause for reflec-

The Reasons Why Our Music Schools Do

NOT EDUCATE. Why do our colleges fail to produce real musicians? The causes are simple in their appearance, but vital in their meaning. I hope their scriousness will impress deeply those who may read this statement. The first cause is: Inadequacy in the teaching force. This is not beyond remedy. It is usually found in the moderate-sized schools of the Middle West, and it is found there because the music school is looked upon as a money-making department. Instead of being endowed it is expected to support other departments. The result is that teachers are engaged to teach voice or some instrument, and incidentally some theoretical work. Indeed, the latter is very often not mentioned when the teacher is engaged, and only comes to light when it is discovered that there is no one else to teach it. And then the incritable occurs. The teacher may not have studied the subject, except in an indifferent way, and he

sult is a one-sided development of the student. He knows nothing of the broader art of music, and if he does, nine times out of ten, his information is erroneous because inadequate. How can we remedy this? Either endow the music school so that an adequate teaching force can be engaged and stop supporting other departments out of its income, or abolish the music school entirely; banish vocal and instrumental instruction from the course, and have theory and its related studies, history of music, and above all, "the understanding of music" offered in the curriculum of the college as regular academic studies; and I am not sure but that America would be profited greatly were this latter course followed. and the culture and understanding of music thereby promoted. The second cause is: The lack of appreciation by

the college authorities of the dignity and value of the art of music. This lack of "appreciatiou" is not shown, as might be supposed, by a refusal to allow studies in the art of music credit toward certain of the college degrees, for nearly every college in the Middle West offers such credit. The librarian of the University of Chicago is authority for this statement. That a true estimate is not made, in spite of credit being allowed, is shown by the grudging spirit in which such recognition is given. I remember having heard a certain professor say in a discussion of this question: "Music is small potatoes anyhow!" have liberal education in its broadest and best sense, and yet know absolutely nothing of nursic. I do not suppose that these persons oppose the just recognition of music as an art because of any inherent prejudice against it, for they support concerts and festivals very liberally, as I happen to know. It is probably due to a lack of early training along art lines, and to a consequent narrowness of vision so for as the finer arts are concerned. Nevertheless, the appreciation of the dignity and value of the art of music remains ridiculously How shall this be remedied? Perhaps by stating the next cause and answering it, we may arrive at an

WHAT DO THE PROPER THINK?

This brings us face to face with the vital question. It is a question which cannot be evaded. It must be answered. That question is: How do the American people view music? In other words, do they regard it as an art or a trade, a luxury or a necessity, a means of spiritual uplifting or merely a pleasing diversion? All this (and much more) is embraced in this question. But here we must limit this question in its application, so that it may not apply to that small number of men and women who are gladly making daily sacrifices for the art of music, and by doing so are fighting the tremendous power of musical scepticism. Among the great mass of the people several views of this question are found, and it is with a feeling akin to shame that I here record them. First, in point of pernicious influence, we may place that wealthier class of people to whom music is merely an instrumental or vocal accomplishment to be insisted upon for the daughters and scoffed at for the sons. The influence of this class is tremendously powerful, especially on the question under discussion, for this class furnishes the rnling and opinion-moulding power of our cities and towns; supports art, good, bad or indifferent, as it may choose; and lastly, furnishes the bulk of the students for the colleges. Then, there is the class of people who insist on their children hecoming per-formers because it means to them a trade or method of making a living. These always join the Musicians' Union, and either become the controlling power (with its suggestion of graft), travel with a musical comedy and its attendant evils, or become part of the "submerged tenth"; in no event do they ever approach to a true realization of music. And finally there is that class of musical parasites which lives by, and upon, notoriety. It is not true fame taut the man ertainly has not enough time to devote to its teach of this class exists for. but a cheap, claptrap, sham ing if he does know anything about it. The re- hero-worship, a degraded notoriety of the newspaper. not only to students but to parents as well.

I have not touched upon the professional teacher, nor shall I, for he belongs to a class foreign to this article; but, as the reader has noticed, I have arraigned practically everybody else before the bar of musical justice. Shall I presume to judge? Only because of a desire to serve the art could such a course be justified; but if these conditious are true, may we not reason together and arrive at a definite conclusion? I think so.

THE CONCLUSIONS REACHED.

I have shown the condition existing among the people and that miniature world, the college, which but reflects these conditions. The question then is not "what are our music schools doing?" but "how shall we change the conditions existing among the great mass of our people so that music shall attain its rightful position? " I believe in our people, and that "Vow populi, vox Dei" is, in the end, right; and therein lies the power of solution. Our people have the power of choosing between right and wrong and, in a final decision, they nearly always choose the right. Now, why not present for their judgment the two aspects of the musical situation? The present conditions are bad, but they are the only conditions with which they are familiar; let us then present a plan for the betterment of these conditions

Our modern system of musical education is radically wrong, in so far as it caters to the natural desire to play and sing to the exclusion of the cultivation of the broader aspects of the art. It is good to be able to perform, but it is better to be able to understand, As a beginning, we might abolish the teaching of voice and instruments in our higher institutions and devote the time to the study of the "understanding of music"; and student-choruses and orchestras might Another professor stated that a man could be said to ably assist. Or we might transfer our courses in theory and history of music to the college proper, and teach them as regular academic studies. after all, the real life of the world does not centre in our colleges, and so let us look at the question in a broader sense. If our colleges are to really educate, let us work in the homes of the people whose sons and daughters really constitute our colleges Let us establish among them institutions of definite educative influence, such as sight-singing classes, choruses, orchestras, quartets, and, above all, lecture courses in the history of music and the understanding of music. Here is the opportunity for some modern Midas to build for himself a monument of such worth that his name would be forever remembered. A half-dozen such centres in America, from which lecturers, performers and teachers could go out (University Extension plan) would soon create a rapidly growing force which would eventually react on the colleges. In other words, provide accessible cducational facilities in music as au art. Do it for the people and take it to their very doors, and the question is solved. Take the centralized power of our schools and diffuse it over America; then will music be rightly understood and appreciated.

CULTIVATE THE TASTE.

BY O. A. KIRCUEIS.

No one can possess a cultivated taste for music until the perceptive faculties have been developed. and music as a science and art has been thoroughly

studied. One may have a desire for a certain class of music and enjoy the mass of sounds, but without a knowledge of these various sounds in melody and harmony, this taste is simply based upon magnetism. magnetic power is found in the various kinds of music: sensuous, emotional, intellectual, classified as, characteristic, romantic and classic,

There are some who insist on "nothing but elassic," others, "anything but classic," and well we know that in most cases, little, if anything, is understood of what really constitutes classic music. The taste is simply based upon feeling, and this has ruined many talents which, under proper guidance, would have developed the highest standard of taste.

These are some of the obstacles met with in the profession; and as our life's mission is to teach the proper development of taste in music, which in turn will create a taste for the higher and nobler things in life, we believe this to be a matter of consideration

HELPS FOR NEW TEACHERS.

BY MRS. FRANCES C. BOBINSON.

111.

As soon as a pupil knows his notes and has become acquainted with the keyboard, it seems that to many inexperienced (or new) teachers the great problem that arises is: "What studies shall Luse?"

Once again the present writer urges the use of Landon's book ("Foundation Materials") for the very first. A great many teachers use Kühler's First Studies, Op. 190, and various other books, but I greatly prefer the Landon book. Do not use it, or any book, for that matter, in cut-and-dried fashion, just as It is printed. Select from this page and that such exercises as seem to you the most suitable ones to follow each other in individual cases. The saying is trite, you know, that no two pupils require exactly the same course in exactly the same order. No two children are allke; no two pairs of hands are, or ever were, alike. The muscles differ and require different care and treatment. To resume: Start with the Landon book. , Other books to follow may be Behren's Op. 70; Le Couppey's Op. 17; Burgmüller's "Twentyfive Studies," Op. 100; Czerny, arranged by Germer; Macdougall's "Studies in Melody Playing," Book I, and Mathews' "Introduction to Studies in Phrasing," These studies, though excellent, must not be followed too closely, even though they are placed somewhat in a progressive order, for there are few works properly graded for all the needs of a pupil. Learn you enter upon this important work, make sure you to select and do your own grading. For variety, I would suggest using, at various times, selections from Mathews' "Graded Course" (also published by Presser), Books I and II, but, as said above, always classify and arrange your work so that it may be progressive. From the first, use duets, beginning with those by Enckhausen, Op. 72, Book I, and follow with Books 11 and II1; now and then supplementing from Presser's "School of Four-Hand Playing," Book I; Sartorio's Duets, Op. 400, also Op. 274. For pieces, refer to the introductory pages of Mathews' "Graded Course," where you will find excellent selections for

Insist upon young pupils counting aloud in duetplaying. In this way you will at once find where the troubles lies, if any difficulty arises; correct counting brings about the correct understanding of time, and this is the keystone to the arch of musicianship. These easy studies and duets when gone over carefully, paying strict attention to the fingering, will do away with many finger-exercises, which children naturally dislike, and will give pupils a taste for the beautiful, and create a desire to practice,

Now and then explain what is meant by a period, a section, a phrase and a motive. You will be surprised to see how quickly your little ones will learn these points, which some older musicians (and also some teachers) know but little about.

After the above course has been completed, you will find the papil ready for Mathews' "Graded Course," Book III; and with this give Macdougall's 'Studies in Melody Playing," Book II, and some of Mathews' "Studies in Phrasing." together with lessons from Mason's "Touch and Technic," I always advise teaching the scales in the easier keys as early as possible, using one octave for two or three lessons but very soon two octaves, taking one hand at a time and gradually enlarging upon the work, as the pupil becomes more capable; but in this, as in all other work, the teacher must be governed by the first thought it is a surprising position, but it is said she would rather hear her "piece." I told her ability of the pupil. Always insist upon the pupil's really the most natural one and is best adapted for music might be brought out of her exercises, which follow from this course of study.

WHAT ABOUT EXPRESSION?

A companion question arises, which is: "Should beginners be taught expression?" I would answer n the affirmative; thus we are bound, contrary to the views of some, to teach touch, and by this expression is obtained. How many teachers fail to note this fact! I do not mean that the more complicated forms of touch should be used. These are, without doubt, intended for later use, but I do mean that children should be taught a natural musical touch as early as possible. Teach them tone production and have them work for effects. How? By telling them little stories which may be connected with the music on hand; by playing duets with them. thereby developing the power to interpret, in many

THE ETUDE

lifferent ways, arousing interest, imagination and making musicians instead of machines. Study cach pupil carefully, note individual needs and supply them at once. Never lose self-control;

be a help instead of a hindrance, and allow your small hand is forced for about half a year to re-

There is no room for a "one idea" teacher. You cannot make one kind of touch, one idea of expression, one way of teaching time, one set of studies, one set of pleces, and the same inflexible way of presenting things do for all pupils and answer all purposes.

You must be able to present one and the same thing in a hundred different ways if you would meet the needs of different pupils; and you must be progressive also, keeping pace with the times, and, above all, thorough and systematic. Do not mix up grades of studies and pieces. It is lamentable the way some inexperienced teachers force pupils by giving them pieces far in advance of their exercises and studies or of their knowledge and ability.

Pupils have come to me who were not able to play correctly from studies of Grades I and II, who had been given pieces in Grades IV and V, through which they floundered in truly pitiful fashion. Be prepared to do good, thorough, systematic work with your pupils, individually and in class.

Too much attention cannot be given to the foundation you are building; therefore prepare, and before

PLAYING

From the German of E. Söchting, by Florence

Upon holding and carrying the hand well, success and progress in technic are especially dependent. of the hand. Many teachers sin against beginners either by teaching them nothing about position or by teaching DO WE PLAY ENOUGH FOR OUR PUPILS? positions which are a hindrance to hand development, even if not positively injurious.

Every hand must be trained to be capable. One of the old schools teaches that the hand old school, that position is not suitable beyond a certain elementary grade. If a student tries to

change of hand position. Eye-witnesses testify that our greatest pianoforte them to play the piano with intelligence and under masters, Liszt, Rubinstein and others, held their standing, and while I felt rewarded for my effort hands in scales and in passage work at a decided angle with the keyboard. That is proof enough that done to help them produce more "light and shade" in the "cross position" ("axis position") of the new the German school is justified. For instance, if you cided. "But how?" There is but little opportunity place the thumb of the right hand upon ce, the position arranges itself; that is to say, the hand has boys and girls are too busy with their school work, taken the most natural position, in which the long and also too young to go often to the city and so line of the middle finger passes like an axis into gain inspiration by attending concerts there. So I dethe fore-arm and is at the same time parallel to the keys; if you move the hand slowly two octaves to the left to c' you come upon the explanation of the name "cross position," for in this octave the axis day following, that I would play her exercises for of the hand is crossing the plane of the keys. At her after she had finished the lesson, she smiled, and

There are cases where this position is not possible, in octaves and chords in the middle of the keyboard, but these are exceptions. Another instance of its general application is found in crossing the hands. if one considers how unskilful the hands appear when they are turned outward; how natural, and there-

fore graceful they are in the proper position. To place the fingers properly, take the following Place the closed hand on the keyboard and slowly draw out the fingers, moving them only until finished I play each selection over before we in the knuckles: the first finger joint then becomes an extension of the back of the hand; the second is matter how simple the music. Thus my pupils realize bent at an angle to the keyboard; and the tip of the that their production must sound like mine to be Some area of the second of the the tip would also obviate the faulty break at the punis

last joint which weakens the tone and the hold. Bach, Mozart and Beethoven, according to eye-witnesses, used this finger position.

It'is a great mistake to place the child's hand in no teacher can look for success who claims such a the so-called five-finger position in the middle of privilege. Remember that parents prefer not to have the keyboard, where every finger is placed on a key their children scolded or scared half to death by a in such a way that the outward bend of the hand cross teacher. Therefore, cultivate kindness; try to is required. This is actually injurious; for the sympathy to go forth to the little one who is striving main in that same position and delicate hands may even be injured by it.

Freedom and intelligence of movement are the necessities of piano playing. In playing the five tones from c1 to g1 the hand may need to make a decided motion to the side, and this can only occur when the hand moves as on an axis. (This is advised also by H. Riemann in his "Catechism of Piano Playing," Chapter XXVII.) If, then, in even the "five-finger position" the hand needs to be moved considerably from side to side, how much more necessary is the same motion in scales and passagework, and therefore how much more necessary is the "axis position!" The so-called position of the hand standing still is in truth a false expression for five. finger exercises, and should instead be called exereises with quiet hand.

A player who has not been trained to the "cross position" from the beginning, will find smooth scale playing difficult on account of the motions necessary for passing the thumb under. These interfere with the smoothness of the scale; the axis position assists.

To give a little further justification of this position, place the second finger of the right hand upon D-flat as if to begin the D-flat major scale. How could the hand be placed otherwise and placed as well as in the position above described & A player THE POSITION OF THE HAND IN PIANO who has been taught in the other fashion can custom himself to this position and he will find it worth the effort required. The beginner will make more rapid progress with it than with the old position. Only recently has a name been given to this particular position, but one name is as good as another if it gives a clear idea of the proper holding

BY ALICE MAY PAGET.

I HAD long been troubled as to whether it was a should be held like the feet in walking, turned a wise plan to play over selections for my pupilslittle outward; the New-German School (Neu- either etudes or "pieces." In some cases I feared that deutsche) teaches the opposite. Although so many the ear would be trained only to imitate, and the successful players have been trained according to the understanding of note values, etc., lie fallow in the endeavor to produce the melody only

At one of my "student recitals"-when about go further he will discover that he cannot without a twenty of my girls and boys were gathered together. in my criticism I realized that I had taught each of standing, and while I felt rewarded for my efforts in this direction, I knew that something must be to hear really good music in our own town, and my termined that very minute, that I must be their con-

> When I announced to one of my girls, the lesson she had looked at as merely a "tool," dry and uninteresting, hard as I had tried to bring out the hall mony and beauty of chord formations. When I had finished, she said

"Does it sound like that when I play it?"

"No! but it can," I said; and sure enough next lesson there was the feeling, the crescendos and diminuendos, as I had played them for her. Since that time I have adopted the plan that the pupil more certain and the tone stronger. This angle of Young teachers, try the plan of playing often for your

A Heart-to-Heart Talk With Young Teachers

By W. S. B. MATHEWS

HAVE Journal to the public apathy towards music, either as an art or of the music will form itself within you. The mood of the music will form itself within you. ns a serious study? "Many times," you answer. So faster and faster in proportion to your understand-

Have you known any teachers older than yourself higher than those in the community, but who presently subsided into the belief that musical ideals are impossible to work out in a country community? And for that matter a city is just the same.) "Oh, " von say. So have I.

Have you by chance found here and there a girl or woman with a fine class in which musical spirit prevails? Maybe you have, and maybe you have not. have found them.

Which kind of condition would be the more pleasant and desirable to you as teacher, after ten years' work: the empty and uninfluential kind, or the stirring and influential kind? Of course, you are obliged to answer this in one way only, that, much as you dislike work, the influential status appeals to you, while that of discouraged apathy does not. Very well, then, we understand each other, and are ready to go to work, the task being to try to find out a way, a practicable and not too difficult way, in which a young teacher may start out toward the goal of honor and influence; the critical features of this way, and how to get into it. And I shall be careful not to ask impossibilities.

The Best Asset of a Music Teacher.

The rock-bottom, pure gold asset of a music teacher, the particular gift and grace which if present leavens all that she does or tries to do, is this:

An abiding love for music as an art; a delight in it and a missionary spirit to pass it along to

Ilave you such a "living hope" within you? If not, you have not been "effectually called" to the office and work of a teacher of music-because, by your own confession, you do not understand music well enough to love it.

If such be your state, and yet your preference is for the work of teaching, the next thing to set about is to get this love of music started in you. "How will you do this?" do you ask?

Begin by finding some one piece that you do love. You cannot be so pitifully impoverished in your music folios as not to have a few not difficult but charming pieces of music by composers who really wrote music, and not make believe imitations. Find such a piece if you can, and study it. play it well: play it so that it sounds to your friends very much as it ounds to you. Listen to your own playing; get them to listen to it also. When you have one single piece which lives within your soul, find another.

Possibly you have only one in your portfolios. In hat case, turn back the old ETUDES. Many and many a fine piece is published within a year: many more within two years. I remember that the Schuert-Liszt "My Sweet Repose" was printed here some time ago. Any way, you are sure to find a good thing now and then. Find it. Then get that also into your soul and pass it along to your friends.

Value of Reading.

It is a great pity that the music teacher is too Pays much attention to the articles in this magazine, or reads books about music. But there are books in which precisely the most easy and practicable compositions by the grentest composers are pointed out, their standpoint refined, and directions given as to their ideals. Of course, you do not need to be told what the ideal of a composition by any good omposer is. It always is the same: To compose good music. What kind of good music the composer evolved in any particular inspiration any player can find out for himself, if he will but enter into his piano closet and shut the door, with the window open lowards the musical Jerusalem—the high musical heavens where Bach, Beethoven. Chopin, Schumann and the other great gods sit enthroned. In a spirit

HAVE you ever heard any of your friends among position as indicated by the composer, you will ing of musical design and harmony, you will learn to admire his cleverness of workmunship and be who started out with enthusiasm and ideals much pleased with the sound of the music as music—that is, as organizations of tones, each after its kind-any motive developing out into the finished creation, whose promise and potency were already in the mo-You could not have found them, but Bach and Beethoven felt them the moment they conceived the motivo

Know Music Constructively.

In all music there are always the two things: To know the music in its organization-to know the melody, the harmony, the rhythm; especially to know that part of music which lies behind all the beauty, nobility and strength in it. Harmonu-that part of music which our elementary teaching most curiously aud shockingly ignores. And besides knowing the musical part of the music, to know also the moods which the music embodies It is in my opinion of no educational value what-

ever to try to learn these inner things of music (the harmony and moods) from what is commonly called "teaching material." By this I mean not such teaching material as an artist would use, but the teaching material which is expressly written to sell for average music lesson purposes. The emptiness of this undergrowth of musical art surpasses all belief. Now and then, once in a hundred pieces, one of these small writers has an idea and is not influenced to tone it down to please the "popular demand." An idea is an idea; it is vital and living. When you tone it down to suit a popular demand, you simply choke the poor thing to death. No! If you wish to gain any musical advantage for yourself by study (and it is also true that if you wish to give your pupils any musical virtue) you must turn to composers who worked in the "real thing," in music itself, and not in make-believes

Really capable musicians do some shockingly poor work sometimes in their "teaching pieces." But a short time since I was playing through some alleged easy music by a composer who has several light operas to his credit and found it badly written, very badly placed for young hands, impossible, in fact. and totally devoid of musical or artistic interest in any degree possible to imagine.

No! Take something by a composer known to you as a good composer; something which appeals to you; something which you see your way clear to playing nicely with reasonable practice. Then work it up until you get its mood. Then make others see it.

Faithfulness has its Reward

been faithful over a few things. You will be surprised to find out how permeating this reputation of being faithful is. Things turn up from such curiously different points. For example, a pupil of a school where harmony is taught from the ground up, was asked in the high school to name a chord which the teacher put upon the board. One pupil answered-this girl; he put another chord-she, only, knew that; then another and so on until he proud to read—at least, to read much. She neither was astonished and asked where she had learned it, to which she replied, "At such-and-such a school." Thereupon the teacher said: "I wish more of the pupils studied in that school." Another case happened when a pupil of the same school in a lower grade listened to a music lesson which seemed strangely familiar; at the end she asked the teacher I she knew such a musical author; to which the teacher replied that she did not know the teacher a merc advertising and pink tea, fooling with alleged personally, but she did know her book and had been music. using her method. A day or two later, one of the pupils at her music lesson, upon being earnestly stirred up to devote some of her practice time to reviewing her old pieces, remarked in a resigned tone: Well, one thing is sure; this is the only school where the pupils always have something to play." reverential curiosity, if you will play the com- Observe, here were three credits to one teacher, filing

in from three different points of the compass, within three days or so. Thus it happens everywhere. Do the work, and in some curious way you are bound to get the credit.

Value of Authority.

To return to our fundamental, rock-bottom asset in music teaching-the firm reputation of loving music and of being determined that others shall learn to love it, too. These critical young minds have a way of sizing us up. They do not like to work per se; but, one and all, they know they ought to. There it is! The inner obligation to a strenuous life is commanding in our country, and none have it so unquenchably as the girls. American girl wants to know things; she wants to know them thoroughly. She often has moments of reluctance from study; but she wants to know and to do and do well; and she knows she ought to. This is the foundation upon which your influence is going to work out, if you give it a chance, by doing things which bring out the true sides of music, and make the pupils love it

Curiously enough, the best administrative asset a teacher can have to influence business her way, is a very positivo authority to hold the pupils down to hard work, no matter how they resent it: "work or loaf elsewhere" is a business motto for a school, which gets pupils and holds them. You would not suppose so; but I could take you around in the city and show both kinds; the little classes of disassociated, half-slack and "wishy-washy pupils," and another large school where everybody is proud to belong to a school where they really have to work. They respect the principle. The day schools travel on this road.

The Small, Influential Things

Among the difficulties of your environment are the commercial pianos, some of which were very indifferent when young, and do not grow old gracefully.

Moreover, they take their tonics too seldom: they are out of tune. But this difficulty is not so bad as it was a generation ago, owing to the steady improvement in pianos, on the whole. A fine piano makes all the difference in the world. I am myself extremely narrow-minded regarding planes. A pupil studying Schumann upon a Steinway or any really musical and well-tuned piano, for instance, is already much further along towards understanding it, than if studying upon a commercial piano. The reason is that Schumann was ahead of his times, and his music imagines a sympathy of tone, which very few even of the modern pianos possess; when we have that, no other music is so confidential and enjoyable.

Your reputation as a teacher is going to turn finally upon your making good playing, and upon your pupils' understanding and loving good music serious music, fine music. It is up to you to set about cultivating in the pupils the qualities to which fine music appeals.

For esprit de corps (class spirit) nothing is so good as some class exercises, regularly, of high musical character, administered in a way which works out well. Nothing will take the place of this, and without it you remain teacher of a few private You remember the man in the parable who had pupils.

Such class exercises had better be of two kinds occurring at stated periods: The one, a class study of the rationale of music (harmony, the keys, scales, chords, etc.); the other, playing meetings, where the pupils all play something, with a printed program and a few friends. These two kinds of things can well be helped out by an occusional evening in which you will talk pleasantly about some one composer and play appreciatively a few illustrative selections. Even better, if the pupils, a few of them, have also pieces to add to this occasion.

So the long and the short of it is, that if you wish to arrive at influence as a music teacher, you must do influential things; and the influence which will really add to your standing as a representative of music will always be acquired through activities which are primarily and distinctly musical, and not

Thos. K. Beecher had it right. He said: "The truth will stand up for you if you give it a chance"

THE teacher must take, care that pupils do not come to dislike studies which they cannot love, and that they do not earry into riper years their early

THE SMALL CONSERVATORY

BY J. LAWRENCE ERR.

GROWTH is always interesting. It is an evidence of life, a prophecy of achievement, and the sole instrument of progress. What makes America the without saying. Even in the musical world, where so many old-world sick folk bemoan our barbarity and lack of atmosphere, the growth has been of a an utter incapacity to comprehend the vastness of the most astounding nature. Much of this growth has field and the difficulty of the labor involved in sebeen the result of the transplanting of individuals for a time into an artistic atmosphere, and then turning them loose upon the unnusical public, illied with confidence in the quick achievement of results that a missionary zeal for the cause, and a patriotic desire fairly staggers the unsophisticated teacher. to remove the reproach from their people. The process is best observable in our day, perhaps, in the generally the "rude awakening." Not all rally after case of the young man or woman who goes from the farm or village to some centre of musical life, and entering into its spirit, grows into it and becomes, in time, a finished musician who goes out "to spread the are the first requisites of a successful student. With good tidings" and to bring new communities into the a realization of personal incapacity comes an overmusical fold

The Teacher's Joy in a Good Pupil.

Of all the joys that enter into the life of a music teacher, there is none to equal that which comes to one who takes such a pupil and gradually develops him, not into a work of art, but into a finished urtist. The joy of the fabled Greek sculptor, when his statue came to life, could not have been greater. The youth entering the studio or conservatory for the first time frequently, in the smaller institutious especially, comes from a horgo where the musical ideals are scarcely of the highest. Many country homes are, of course, centres of culture, but there are others which know scarcely anything of music as an art, regarding it simply as a means of entertainment. In some the old religious scruples against musical instruments and secular music still hold, so that there are still some sad cases of benighted prejudice.

An Illustration.

Such was the case of A-, whose parents were members of one of the religious seets that maintained that musical instruments are instruments of the evil one. and therefore should be absolutely shut out of church and home. A- was intensely fond of music, and besought his father to allow him to buy a piano or even a reed-organ. Perish the thought! So Awas obliged to feast his ears at the neighbors' or to leave his own musical talent to languish. But the Fates are not always unkind, for at last a progressive neighbor purchased a piano to replace the nearly worn-out reed-organ which had been in the family for years, and, knowing A's passion for music he kindly offered to give the organ to him. Imagine the distress of the young man when the inexorable, Puritanical parental will once more asserted itself, and forbade the bringing of the instrument into the house, At length, as a compromise, the organ was placed in the hayloft, as horses and cattle have no souls, and A. spent his leisure hours making music for the entertainment of horses and cattle. This state of affairs continued for some months until the patience of the boy was finally rewarded (principally because his progress was beginning to be the talk of the countryside) by being allowed to bring the satanic instrument into the house.

Now, if this were fiction instead of fact, A. would have developed into a great artist who set the world aflame. As a matter of fact, he is not even a proessional musician, but a high school principal. What, then, has been the not gain of all this trouble? The answer, which is not in the least startling, is simply, the awakening and culture of a soul. A, is now one of that all-too-small hand of amateurs seattered throughout the land who have an intelligent enthusiasın for and appreciation of music and who are ever on the lookout for legitimate musical enterprises to which to give their support, and who do so much toward the development of that clusive hut necessary thing called "musical ntmosphere."

A. is a good example of one kind of product of a musical education, the other kind being, of course, the professional musician. Both kinds are of the utmost importance in the musical development of our country, and it is the highest mission of the smaller conservatories, at least, to swell the ranks of both recitals, concerts, lectures, and the like),

junsical tastes of the great majority of those who atmosphere, these musicians are not above teaching tion-primarily to refine the taste and secondarily to develop technical facility.

THE ETUDE

The Average Punil and His Development

The narrow mind is always dogmatic, and none wonder of the world is its stupendous growth. That know so much about music as the ignoramuses. So we are proud of it, in its totality and in detail, goes among the many new students who enter the small conservatory, one finds many undeveloped minds with firm prejudices to be overcome and, most of all, curing a musical education. "How long?" is the common question, accommonied by an expression of

The first step in the progress of such pupils is the serious cold douche which their spirits undergo at this time, but the case is hopeless until this stage is reached. Humility, and her twin sister, receptivity, of the institution. Or, on the other hand, the boy or girl who has been the undisputed prodigy of his small musical world soon discovers the vest removes that separate him from the goal and the great strides hut none the less faithful, schools which offer no fancy that many of his fellow-students have made toward courses under high-priced, imported teachers, but that goal. The discouragement which accompanies which give what is much more important-an allthis stage of development is the natural and normal round, fundamental musical training, which is there lead to had results

Following this stage comes the feverish desire for student. Complete absorption in the new wonderland, slavish devotion to study and practice, and then, too often-the collapse. For it is a sad fact that many until strained nerves and muscles call a halt and enforce a rest. But this becomes really a blessing in disguise, giving the student an opportunity to digest at least a little of the hastily devoured information and an opportunity to get his bearings. And usually he comes back chastened and with a greater respect than ever for the difficulties of his profession, but with an indomitable resolution to fight on until he more rational, the progress more normal, and the but a dozen or a score of students, may be so engaged musicianship more nuture, until finally the course is at the same time, the influence of even a single concompleted, the goal is reached, and a diploma crowns servatory may be imagined.

Organized Musical Forces.

It is one of the most encouraging signs of the times that nearly every conservatory-and there are scores of them scattered throughout the length and breadth of the land-has its chorus, which renders choral works of merit, often venturing farther afield than the better-known city organizations, and often its orchestra, and an artist-recital course, all supplementing a well-rounded curriculum of study, including the theory and history of music. The finished product of these schools is likely to be more symmetrically developed than that of the more highly specialized stern schools and studios while the independence and self-reliance resulting from the fundamental, thorough-going character of the training makes the graduates of such institutions valuable men and women in their profession, much sought after for the practical nature of their equipment.

The Missionary Spirit.

The graduates of such schools become the missionaries and pathfinders of our art. Being undazzled by the allurements of the great cities, they are content to remain in the smaller towns and institutions of learning, doing a faithful work among a people more or less remote from the centres of musical life, forming and developing little art-centres of their own, with a musical life often of surprising depth and breadth, and creating and sustaining a musical atmosphere which will, in the not distant future, do much for the cause of art, as it already does ad absurdum of a great deal of program music that for the cause of artists (in creating a demand for

enter the conservatory are either crude or corrupted. for modest prices, thus bringing good musical educa-It therefore becomes the mission of a musical educaan ear tor music. Then, too, not being accustomed to the Bohemianism of city art-life, they do not expeet to be taken for anything other than plain men and women engaged in an important work which they are doing to the best of their ability. In this way they remove much of the reproach which often attacles itself to the name "musician"—being described by such adjectives as "queer," "cranky," "eccentria and the like. Their work is necessarily educational: many of them are plodders. It is not likely that more than a few of them will ever make for themselves a name with the pen. But the work which they are doing and will do for the future of music in America makes them one of the most important factors and worthy of respect in all our artalife

Value of the Small Conservatory to Musical Progress. .

It is not too much to claim that the musical de velopment of the great body of our country will be brought about by the graduates of the small conserwhelming sense of the capabilities of others and an vatories. The boys and girls from the farms and the awe-stricken appreciation of the musical advantages so-called middle-class homes, whose endowment of brains and energy and love for the best in art more than offsets their dearth of worldly goods, flock eagerly to the less expensive and less pretentious. sign of growth; though a superabundance of dis- oughly adapted to the work of educating the great ent, like any other good thing, is likely to mass of our people first in the elements of art. And when the time comes that the musical atmosphere of our land is sufficiently thick-as it already is in a information. "So little learned, so much to learn," few of the larger cities-then the more highly specialseems to be the motto of this period, and no amount ized experts, of European or American hirth and of labor is considered too irksome for the ambitions training, will be able to do their work with the material that these humbler teachers, the rank-and-file of the profession, have prepared for them.

The influence that many of the small conserva of the students under such circumstances overwork tories exert is astounding. Their student-body is composed largely of those who, coming first with crude, unformed tastes, have progressed sufficiently to teach in the small towns and villages from which they eame. The summer months are in this way given up to teaching-say from May to November-and the balance of the year to study. It is not at all unusual for such student-teachers to have a class of 40 or 50, or even more pupils every summer. When "wins out." From this time on the pace becomes it is taken into consideration that not one or two,

> And this influence is of the most permanent and important kind, for the product of this training is, not concert performers, of whom we have a plenty, but listeners and amateurs who make up the audiences and choruses and generally the hone and since of our musical life. It is such work that makes possible in towns of a few thousands of people the establishment of vigorous, flourishing choral and oratorio societies and musical clubs, which do so much t keep alive in this land the great masterpieces, which in the hurry and turmoil of the larger cities are often crowded to the wall. It is the work which slowly but surely is supplying the leaven which will leaven the whole lump and finally make America the great musical nation which it is destined to be.

THE best chamber music, like the finest symphonic music, is a sort of transcendental language which affects the hearer somewhat in the same way as the study of astronomy or the higher mathematics their ardent devotees. It suggests the ineffable and the Infinite perhaps more vividly than any other form of art. It also evokes many other images and thoughts of a definite nature, but in no two cases are these mental pictures identical. A passage suggesting a sunset to one hearer may call up a battle scene to another. But no reasonable person wishes to force his picture on his neighbor, especially as the same passage may visualize itself differently to the same consertances, are case, to seek on an initianal one in our day, but there is no dentine the fact that the care of city life and its artificial behavior which the language of everyday life already classes. Of course, A. a case was all minimum one in our day, but there is no denying the fact that the vagance) of city life and its artificial, hot-house performs quite well enough.—C. L. Graves.

TACT IN TEACHING.

RY J. W. LEBMAN.

AMONG the qualifications that make for successful teaching, the ability to read human nature, that intuitive faculty for discerning temperamental neculparities, and the common sense to adapt one's methods accordingly, are not the least important. The teacher who essays to treat all her pupils in exactly the same way-much as pins or buttons are turned out by a machine-will soon be forced to acknowledge herself a dismal failure.

Comparatively few pupils are at once talented. studious, docile and persevering; on the contrary, a teacher will find among her pupils various degrees of talent, and about as many different temperaments as there are personalities. One will be slow, another dippant, a third will be lazy, a fourth inclined to be stubborn and sullen. As a rule, teachers cannot afford to choose their material, but must take pupils as they come-good, had and indifferent-and do the best they can. It is no such easy work, either, as some outside the profession imagine. Still, even in such circumstances, teachers may lighten their labors a study of their pupils, and deal with them according these individual characteristics in pupils. to their individual characteristics.

For instance: There's the slow pupil-the one who is, perhaps, not so able as she is willing. She is methods according to your material. mished and pushed by her teacher and vet she No matter how hard the teacher works with her, she doesn't seem to get on. The child is dis couraged and the teacher despairing. What's to be

Well, it may be a case in which less should be done, or rather, attempted. Perchance the teacher is too fast and should "stick" more with her pupil. My advice would be : Don't push! Accommodate your pupil's work to her capacity. Instead of crowding the slow learner with more than she can well accomplish, give her for a lesson only as much as she taa get well in hand during the lesson period, even though it be only a measure or two. Teachers often try to cover too much ground at a lesson, expecting the punil to smooth out the "wrinkles" by practice and at the next lesson are chagrined to find the task still "wrinkled," if not hopelessly "crumpled." And the worst of it is, the more the pupil has practiced, the harder it is to take out the "kinks." The hope for your slow pupil, then, is small tasks thoroughly mastered in the lesson hour. Under this treatment the diligent student who is slow at first will gradually expand in capacity

To teachers, another thorn in the flesh is the "flippant" pupil, generally of the fair sex. Oh, yes, she knows her lesson. Why, it was so easy she did not have to practice much at all! And she proceeds with the utmost sang froid to commit music murder. Shades of St. Cecilia! Is that the lesson you gave her? If you were in the next room you'd never recognize it at all. False tones, ragged rhythm, pedal down from A to Z, and confusion worse confounded!

promising firmness in dealing with her. Pin her fowa to serious work. How? Take a strain, phrase, or even a measure, and make her go over and over it slowly and carefully until it is done to your satis- may be lost. faction. If at the next lesson you find she has hackslidden, drill her again on the same bit of work with the same persistence as previously; and until she away from you she will probably come to the conclusion that careful work is less trouble, after all. But remember: With this class of pupils, relaxed discipline means lost control.

Then there's the "lazy" pupil who will not practice. A hard proposition, such a one! Paradoxical though it may seem, lack of physical exercise may duggish in his work. I cast about for the "where- well as to play on one. fore" and found he took very little out-door exercise. A talk with his mother resulted in a daily constitutional-a hrisk walk, run or romp in the open. The experiment succeeded, for the boy at once showed

promised occasionally, but only on condition that the mastered. Don't cater to the pupils' "likes" too cheaply, but hold their gratification in reserve as rewards for diligence. The suggestion regarding thorough work during the lesson period applies here also,

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as it does in every case. irmness and harshness are worse than useless; they only feed the fault. There is only one method of treatment that has any chauce of success against obstinacy, and that is persuasive gentleness. Get at your stuhborn one through the heart-by appeal rather than by command—and the stubbornness will melt into tractability if not eager acquiescence,

The temperamental characteristics mentioned above are but a few of the elements of human nature, which elements are found to exist in countless combinations in various personages, though usually with one trait predominating. Successful teaching demands of the instructor not only a knowledge of the subject taught. and obtain the best possible results if they will make but also infinite tact and discomment in coping with

Therefore, fellow-teacher, while your pupil studies the subject, you must study the pupil and adapt your

IDEALS IN PLAYING.

BY MME, OLGA SAMAROFF,

FIRST of all, one must convey the real message of the composer; as this is purely interpretative art, one must try to find out what the message is and be able to convey it: and to do that one needs, first, a perfect mastery of the instrument; secondly, talent to feel intuitively what the message is, and thirdly, one must learn the traditions. One must study the composers' lives and the literature of the times in which they lived for although music comes from within, all these are helps toward the inner and more thorough knowledge of the writer's moods.

When studying a composer, it is best to start with broad lines at first, and get the whole outline of the work before filling in the details, but I do not believe in leaving anything to the mood of the moment, when one is before the public. Every phrase must be thought out and worked out. I have no patience with those who say that "I have different moods and I must play differently at different times because of those moods." One must keep a mental grip on whatever moods one has, and have a perfect mastery over them.

The secret of technic is to do anything in a legitimate way. For example, one must have absolute control of all one's muscles. Each independent muscle must be so trained that it will do its work auto-Put on the brakes! Hard! You'll need uncom- matically. In a big program the player must eke out strength, particularly if a woman. On the other hand, it will not do to spare oneself too much, because hy so doing, hrilliancy and force in climaxes

Many, many years of study are necessary to perfect oneself even in the technic of piano playing, and the longer one plays, the harder one has to practice; gets that hit of work perfectly you must "fight it for the more one delves into the secrets of a composiout on this line if it takes all summer" and part of tion, and thus becomes saturated with the composer's the winter. When Miss Flippant finds she can not run idea, the higher will the ideals be; and as ideals broaden one finds himself moving onward and upward to still higher ideals, and the curtain is forced open more and more. But for those who have not this schooling, the curtain never opens.

Then, too, it is essential for good playing to have a good instrument, for the shading, variety of tone that the composers that appeal to most pianists are and beauty of coloring are more than half lost if the German composers, Beethoven, Bach and Schuaccount for "that tired feeling." Only recently I the instrument be bad. For tone color it is absohad a boy pupil who, though bright and talented, was lutely essential to practice on a good instrument as cellence,

can practice more than four hours a day." As a are certain earmarks in the works of all Frenchmen matter of fact, nohody can be a great artist who does that are unmistakable. There is a certain brilliancy not practice more than four hours a day; and to do and an extreme tendency to shading. Their music more life and energy, took interest and pleasure this one must have not only a good constitution, is more calculated to please the ear, and although in practicing, and improved in his school studies as but good brains—the constitution to keep one from effective, appears to be calculated for outward effect. tiring, and the brains to know how best to make -New York Commercial.

Where this cause for laziness does not exist, other use of the constitution. It is physically impossible methods must be adopted. For example: If the to keep up a repertoire on four hours a day. By pupil has a penchant for "pieces," let a "piece" be this, of course, I do not mean to spend four hours a day on technical drudgery; there is much more than exercises and necessary "dry" work be thoroughly this in piano playing. There is work to be done in pedaling, in tone color and in general musicianship. And hy general musicianship I mean a knowledge of harmony, counterpoint, and a speaking acquaintance with other instruments.

Organ practice is a splendid help to get ideas in The sullen or stubborn pupil is, perhaps, the most tone coloring. On the organ you know positively that difficult of all to handle, and requires the greatest a certain stop will give a certain effect, a certain amount of tact on the part of the teacher. Here tone color. In playing the piano one must pull imaginary stops to get these tone colors.

General musicianship is essential to all musicians: the orchestra leader must know the music of the piano as well as that of the many justruments in the band under his control; to thoroughly interpret piano music one must see the orchestral possibilities in the music and express it on the piano as far as one is able. Of course, some piano music is more orchestral than others. Schumann's for instance is thoroughly orchestral. We feel that Schumann was thinking of the orchestra at all times when he was composing for his piano. In the Schumann "Fantasia" that I play, I feel just what instruments the composer would like to use.

Another important factor and one of the most important factors in the great problem of attaining one's ideals in piano playing, is the great factor of the teacher. One must not only have a good teacher, but the best possible teacher, and not only when one is finishing piano education, hut when one is beginuing. There are not so many great teachers; but there are many with great reputations who are had teachers, but whose names have commercial value

Just a word about the difference between the music of this composer and that. Of course, we all recognize Bach as the most intellectual, and in the ar rangement of a program he is generally put first, because it is always wise, I think, for both the player and the listener to have the most important, the most intellectual number at the beginning. This is the logical way. Cesar Franck is a classic modern. and I sometimes place him at the beginning of my program for the reason that he is so great a classic. although a modern.

The pianist ought to play the things that he loves, because we love what we understand and feet and we certainly can play best what we understand

Schumann is, to me, in music what German poetry is in literature; there is no phase or feeling that he has not expressed in his music. His "Fantasia" is his greatest work for the piano, and in fact the greatest of all his works. This "Fantasia" and the letters that Schumann has written about it are good examples of what I said a little while ago ahout the knowledge one gets of such compositions from the letters of the composer, written at the time when the work is being composed. For instance, Schumann writes to his former sweetheart of this "Fantasia: "You can only understand the piece by putting yourself back in the summer that you gave me Schumann was probably alluding to the first movement, which is filled with wild despair.

Of all music there is none more grateful for the piano player than Chopin's, whose works are eminently pianistic, and at the same time extremely emotional Chopin's own playing was almost invariably characterized by delicacy, and I have sometimes wondered why so many of his works are so passionate, so huge. I allude chiefly to his fantasias and sonatas, I ouce heard de Pachmann play the Comingr ballade of Chopin with an entirely different ending from the one expressed by Chopin's own marks of expression. Where Chopin marked a fortissimo, de Pachmann played a pianissimo, and I am not sure but what the excellent result really demanded the change,

Liszt left nothing in the possibilities of the piano that he did not exploit and put into music. I think mann reaching the highest points of intellectual ex-

Of the French writers for the piano, Saint-Säens There is a fallacy affoat to the effect that "nobody is, to my mind, the nearest to perfection, but there BY T. L. BICKABY.

I was under the impression that the last word had been said on the subject of pupils' recitals, and when I saw in one of last year's numbers of The ETUDE a paragraph relating to this much-discussed topic, my first impression was to turn the page without reading it. Let me say, however, in passing, that this is never a safe thing to do with THE ETUDE. Read everything! Dismissing my first impulse, resd the paragraph in question, and found several ideas, and moreover they were full size and vital. The writer of the article intimated that the recital, as we know it, had outlived its usefulness, and that the recital idea, like everything else, was expected to progress. Now if this be true, and it certainly is. it becomes the duty and privilege of all wide-awake teachers to endeavor to invest the recital of the future with new features, establish new ideals and objects; in short, institute reforms, if not complete

Advantages and Disadvantages of Recitals.

Now, why did we give recitals? Well, our aims were laudable. We had the good of the pupils at heart; we wished to give them extra incentives to work harder; we hoped to give them self-confidence and ease in performance. Incidentally, we desired to advertise a little; and again, some of us tried. by means of recitals, to turn a (more or less) honest penny. As an advertisement it may be conceded that recitals were successful, and some teachers may have made money by them; but outside of these two considerations, the recital seldom came up to the full measure of our expectations. To the majority of pupils, playing in public was a veritable beternoisan ordeal anticipated with dread for days, undergone with reluctance, often positive agony, and followed by something very like collapse. The few good players, to whom playing in public had no terrors. would have done just as well probably, without the tion is to give ensemble music rather than solos recital, for carnest, ambitious pupils need no in- The material to select from is so abundant and so centive to work hard and steadily, for they have uniformly excellent that the real difficulty is to pleasure therein.

The responsibility resting on the teacher was great, and as average pupils never do what one expects of them, the teacher often reaped a reward of annoyance and disappointment. Moreover, recitals have often been the cause of ill-feeling and strained relations (to put it mildly) between teacher and parents, the former usually being completely misunderstood when his intentions were just and for the pupils' benefit. Altogether, I think that teachers effect of an organ part with these piano ducts, using should hail with delight any movement towards relegating the stcreetyped recital to the rear, and with equal pleasure would try to evolve something better to take its place. I have set myself the task of giving the readers of Tuz ETUDE an idea or two with the percussion tones of the piano and a much nearer

The recital did little toward developing musical appreciation generally, and still less toward creating a musical atmosphere. The great object seemed to be to please parents and relatives (at the expense of the children, the teacher and the long-suffering audience) by display. People were not interested, but went out of courtesy to their friends and neighbors. Solos, at best, are not calculated to improve musical conditions. Solo work is individual development, and individual development in its narrowest and most restricted sense, and solo work will be of practically little benefit to a community, so far as musical growth is concerned. The majority of pupils possess piano or vocal solo or two, and use them in the same way as a diamond pin or a necklace. The display of either is a species of vanity; excusable and within certain bounds praiseworthy, but vanity nevertheless; and as a very small proportion of pupils retain their ability to play after lessons are discontinned, it follows that, outside of the indirect benefit of study and the mental discipline involved, the laborof learning to play at all has gone for nothing.

Ensemble rather than Solo.

I cannot state too emphatically that the great acod is more music of an ensemble character-choral and orchestral music, quartets and chamber music of various kinds, and less, infinitely less, indifferently

Poliy"; less essays and papers and explanations and like this to the players. It would mean growth and legtures and so on In their place or rather at recitals, let us have music-real music-by those competent to perform it adequately, which will give there is strength, and many performers who might could invite anyone, however musical, without fear of be nervous to the point of incapability, if singing or playing alone, would feel confident and full of vigor if supported by others. Therefore, let the watchword because a program like that above is worth anyone's be "combination." There is not, neither can there be money. any legislation against "trusts" of this kind, and their advantages and benefits, are beyond question.

of a pupil to gaia admission to its select circle; but, moreover, make it a difficult matter to become a mem-ber of it. Let admission be by means of examination and chorus, but must leave that for a future occasion. and have the examination definite and unvielding. For my part, I would not admit anyone who could not play Czerny, Op. 299, with all the scale and a peggio technie that this implies. For sight reading tests 1 would use Kuhlau's sonatinas, or sonatina pieces of equal difficulty, and require a candidate to read either part in a four-hand piece, together with the accompaniment of a song or violin piece of medium grade. If a teacher has no more than four or five pupils extra talent in this direction. But be sure it is unwho can "qualify," then give recitals with those four usual talent, and fully supported by nerve and or five. The number will soon increase, because it will be a matter of pride with most pupils to make every effort to become eligible for promotion. Being a member of this body will earry with it a dignity that nothing else could confer, and will stamp the pupil with the "hall mark" of real musicianship and will be a voucher for any performances such members may offer the public. Under this sort of ar- make the "recital of the future" a thing of power rangement, all possibility of giving offence to parents and pupils will vanish. Every sincere, earnest and determined pupil will in due time reach the point at which he or she can take a place among the "elect." In other words, the pupils themselves and not the teacher will select the players for each recital,

As already suggested, the object of the organiza make the selection from so much that is good. At this point, let me make a plca for the cabinet organ in this kind of work. Few teachers realize the possibilities of this much despised instrument. The organ and piano together make a very pleasing combination, and if a violin can be added (and it usually some time or other has used the standard symphonies in four-hand arrangements. In future, try the the full organ in the climaxes, and to bring out more clearly the chief themes by the use of differently voiced stops. Further, the sustained tones of the organ have the effect of amalgamating and reducing approach to orchestral effects is gained than hy piano alone. Pieces for two, three, and even four violins and pianos are to be had and are vastly more interesting to the average audience than solos.

illustrate clearly what I would have done,

Beethoven Symphony No. 5 (One Movement), Piano, 4 hands, Organ. Spring Flowers.

Voice, Violin, Organ and Piano, .. Andante ("Surprise" Symphony) Three Violins. Piano.

..... Approach of Spring. Female Quartet, Piano, 4 hands. Reinhold Impromptu in C-sharp Minor. Piano Solo.

Piano, Organ, Violin. "Magic Flute." Piano. 6 hands, Two Violins, Organ.

taught them as the parrot is taught to say: "Pretty think for a moment of the inestimable value of music development, and there would be no retarding of the regular work. Then such programs would be much more entertaining, not to say edifying, to those who leasure and profit to those who listen. In union were fortunate enough to listen to them. A teacher embarrassing happenings. Further, a charge could be made without any qualms of conscience whatever

Many piano teachers also give instruction on the violin. In such cases, the violin parts can he easily My plan is to organize a society of the advanced managed. But where one teaches piano alone he pupils. Let this organization stand for the best you must be indebted to others for violin and vocal ascan do. By all legitimate means make it the object sistance. However, I never knew a violinist or a vocalist to refuse to help-they are always only too Let me say that I am not offering anything that is impractical, untried. I am not theorizing. This program and others like it have been given, and are models of what will be given in the future by my pupils. I do not expect to give any less lessons in solo work than before-in fact, I expect to give more. But solo work in recitals will be secondary -unless a pupil, as sometimes happens, develops

Finally, lct me suggest to look up the paragraph mentioned at the beginning, which you will find in the issue for June, 1905. Also look up The ETUDES for July and September, 1904. In them you will find valuable ideas and hints. Then go to work and, with ideas of your own in addition to those of others. and influence.

A METHOD OF GAINING SPEED IN PLAVING

BY OLIVER R. SKINNER.

AFTER years of practice many players still lack velocity, and constant effort and faithful application only seem to make one feel even more discouraged. The following plan is recommended and has never been

Take all major seales in chromatic order-C, D-flat, ean), so much the better. Almost every teacher at D. E-flat, E. F, etc., the twelve consecutively with cach hand alone, four octaves, accenting in fours, at M. M. 100. The twelve scales should he made one exercise and played consecutively without interruption, ppp, with the closest and least movement of the fingers possible. The wrist should be absolutely passive and relaxed. It is understood that the player thoroughly knows the scales, otherwise this sort of practice is uscless. After playing through at abovementioned tempo, try the scales in the same manner at M. M. 112. On the second day, begin with the metronome at 104 and finish at 116. On the third, begin with the metronome at 108 and finish at 120. Advance in this manner for six days. On the sixth day the student would begin with the metronome at I will now give a specimen program which will 120 and finish with M. M. 138, a gain of 26 beats in one week.

For the second week, let the player begin a notch in advance of the first week and continue through the week similarly. For the third week, let the student begin with the minor scales, taking the speed as during the first week. Arpeggio practice may be done in the same manner. Take some exercise like in Mason's "Touch and Technic," which can be carried through the key circle simultaneously with the scale drill. Follow the same plan for practice. The same methods may be followed in the study of etudes consisting mostly of runs. The tempi indicated above may seem slow, but it is well to begin slow enough to be certain of fingering and good hand position. The increase in speed is so even and gradual that the player will find himself at the end of, say six weeks, playing at a speed and with an evenness and facility which was hitherto absolutely impossible and perhaps unexpected

An incidental benefit which may be derived from It may be readily imagined that programs like this ness and heaviness of touch. One who has to do various kinds, and less infinitely iess, multicrentry temps to continuing more unapproximation played piano solos—less songs by pupils and singers could not be given very frequently. Two or, at the much heavy practice can, occasionally practicing in phano some the object of purpose and property most, three only could be given in a year. But just this manner, keep his technical balance

TS MUSIC A NECESSITY?

RV D. A. CLIPPINGER

Ir is a common expression, in comparing the United States with European countries, that "there music is a necessity, while here it is a luxury," the inference being that we have not yet reached a stage of development where music is a vital factor in our social life. Being a luxury it could be dispensed with without serious inconvenience. Whether music is a necessity or not is a matter of definition. If we mean by the necessities of life just what is required to keep life in the body, then a handful of rice or corn, each day, will satisfy the conditions. And they will satisfy the conditions in Europe, as well as in

narrow it to the mere matter of physical supply robs it of its most important meaning, and removes from the list all the results of modern invention. For more important are the mental and moral neces sities. The word is very elastic. It expands with the development of the race. Its meaning is relative and changes with the age and the thought of a people.

The necessities of life are those things which make man feel in harmony with his environment. To the pioneer, the necessities of life were almost entirely pays,cal. His mental necessities were few. But we have been progressing, and for one of our centres of American pioneer would seem almost like a relapse into barbarism. The telephone, telegraph, locomotive, etc. were not necessities to our forefathers because they were unknown. The developments of their day constituted a harmonious environment, but they would placed alongside of the thought of today.

The necessities of life are those things which are is \$100,000.000. required to satisfy man's mental and spiritual wants standpoint, which is the only one possessing the elements of sanity, will anyone maintain that music is not a necessity in our country? Take, for example, one of our large cities. Remove its orchestras and musical societies, stop all concerts. Let there not te a public musical performance for a year. The result would be an uprising that would make the present-day labor troubles look like a festival.

Now go a step further, and remove every musical instrument from the city, including church organs. Let there be no music in the churches and the homes; would the city continue to grow and flourish? I trow not, Depopulation would begin at once and in a very short time the city would be as complete a ruin as the most enthusiastic ruin lover would care to see. What a bonanza it would be for a pianist or a vocalist months. Even the American artist would play to crowded houses and feel that at last his own had

Now apply this process of elimination to the entire country. In a very short time it would be a wilderness in every possible sense of the word, and Europe would be so crowded with Americans that they would actually be unwelcome. But some one will say, such a condition as that mentioned above is unthinkable. So it is; which proves conclusively how great a necessity music is in this country. There was a time when such a condition in this country would not have been unthinkable, but things have changed and

music has played an important part in this change. It is impossible in this age to limit the necessities of a people to their physical wants. Man's higher nature demands food. The lack of it causes suffering no less keen than the lack of physical supply. Of all the agencies which tend to lighten the burden of toil, none is so potent as music. Business men are seeing this and taking advantage of it. In many factories where large numbers of girls are employed, music has been introduced and some time given to it each day. The result is a marked improvement in the quality and quantity of the work. The thurch feels that it is a necessity. Were it not, it would have been dropped long ago. But on the conf, more is made of it from year to year. No one will question its necessity in time of war. We might exist without music, but to live without it, as understand life today, would be impossible.

modern civilization will hardly feel the need of having under the sounding board, wherein were fastened the them, but once having had them, they are necessities. Our country has everything that modern civilization We have come to demand the best in every line and nothing short of it will satisfy us. This applies par- iron took the place of the heaviest. ticularly to music. More critical and discriminat audiences than those of our large cities cannot be found anywhere on earth.

THE ETUDE

In the face of all this, will it still be said that music is not a necessity in the United States?

THE PIANO AND ITS INFLUENCE ON THE GROWTH OF MUSIC.

In a supplement to a recent number of the New But the word will bear no such limitations. To York "Commercial," Mr. Charles H. Steinway, head of the piano making house of Steinway & Sons, has showing how its present state of development has been skill in the manipulation of the piano's keys. a matter of "tedious evolution." We reproduce the which more thought and more money have been expended than upon any other instrument that the world has ever acknowledged." He goes on to say:

endication to return to the manner of life of the for the hulk of all the orchestral instruments, and it could be imagined was utilized to increase the case of possesses today a literature unrivalled in any other branch of musical composition.

made in the State of New York. Today there are away with draw stops, and have substituted autonearly one hundred firms of piano makers in New fall far short of a harmonious environment when York City and Philadelphia. The estimated amount for we have under our piano lid not only an action of capital tied up in the piano enterprise in America that enables us to overcome all obstacles, and that

no less than his physical wants. Viewed from this ularity of this instrument? This pet of musicians, this business man's recreation, that has consumed the thought and lined the pockets of many interested?

"Is it nothing but the mechanical perfection of the which all performers are demanding in their instruments? In a sense, the piano is a mechanical instruits very beginnings; without this mechanical growth, development. our pianoforte literature and pianoforte virtuosity would have been impossible; and, in the history of the piano has ever held a prominent place in the use our perfected piano of today is written the history of instruments and in the literature of instrumental of the instrumental music of the world.

"But, if this were all, then would our work be in vain. For, as a matter of fact, together with this mechanical perfection, there has come a greater into strike such a town at the end of the first six sight into the possibilties of the instrument as an interpreter—a new fact which the beginners failed to ing melodies of Haydn and Mozart, from Field's nocperceive, an opportunity for the perfection of the instrument as a receiver of and producer of the individual expression of the performer

> mental music and see this instrument foreshadowed. The oldest musical instrument known is the Chinese pien king. Upon two horizontal bars were suspended sixteen inctal plates, which, when struck with a hammer, gave out the notes of the Chinese scale. Here is the first piano. The ancient dulcimer was an open box of strings which, when struck with a hammer, gave the notes of the scale. The psaltery is a dulcimer played with a plectrum instead of a hammer. Mon's incenuity soon constructed a mechanical device for plucking the strings. Fastening a quill in one end of a long stick and adjusting the stick on a lever, or key, he forced the string to sound hy pushing the key up or down. And this is the spinet. Another inventor attached to the end of this horizontal keystick an upright piece of metal, which pushed up against the string and caused it to vibrate. this was the clavichord. A still more resonant tone was demanded and a little hammer was made and put in place of the metal tangent of the clavichord, and triflers .- Parry. here was the embryo piano. "Now note the further process:

he found it impossible to keep his strings in place One who has not experienced the advantages of our was strengthened by additional pieces of heavy wood hear it. —John Fiske.

pegs for the strings, which from catgut have been turned into wire, and the single wire has been doubled can suggest; the best the earth affords comes to us. and trebled. The increasing strain on the frame forced the maker to heavier and heavier woods, until

"And light here, note the development of pianoforte music and compare it with the growth of the instrument itself. We all remember the differences of opinion between the two schools of Clementi and Mozart, and about the meeting of the diametrically opposed players.

"Clementi was the father of pianoforte playing. He lived in and through a wonderful epoch in the life of the pinnoforte. At his birth Handel was still playing upon his Tschudi harpsichord. During his life Mozart, Beethoven, Cramer, von Weber, brenner, Czerny, Moscheles, Mendelssohn, Chopin Pleyel, Liszt, Thalberg, Kullak, Clara Schumann Reinecke, Gottsehalk, Rubinstein and von Billow had come into the world, each to add his or her mite an interesting article on the evolution of the piano, toward the perfection of expression, or technic, of

"Before his death the old Bach touch had become greater part of this article, which after referring to obsolete. The gentle whispering to the keys, so the placing of a tablet in the Cloisters of Santa Croce, common with Mozartian players, had been drowned in Florence, to Cristofori, the inventor of the piano, in the echo of the ficrcer, more virile stroke necessi he calls the piano "a box of metal strings, upon tated by the Beethoven music, and virtuosity became the ruling passion of the hour.

"For years, its builders tried every expedient to make the tone of the pianoforte more brilliant, more "Composers have penned more notes for it than lasting, clearer, louder. Every ingenious shift that producing these tones. We no longer have the two ows of keys used by Handel, for in our one row we "During the past year thousands of pianos were have more power than in his two. We have done matic dampers. The centuries have not been wested plays for us the most intricate, most difficult passages, "Now, to what do we attribute the wonderful pop- but an instrument so attuned to the needs of the individual player that there can be practically no thought of the intelligent performer that cannot be expressed by the perfected pianoforte.

"In its history is written the history of instru instrument, for which all makers are striving, and mental music. From the oldest known instrument to the newest, most prominent, most perfectly fitted with every musical device-from the Chinese pien king and ment and with the development of its mechanism is to the ancient psaltery and dulcimer to the 20th cenhe found the growth and development of our art from tury grand pianoforte there has been one continued

"Since the revival of instrumental music in 1600. music. It has seconded every thought and horne out and made possible every attempt at progress in the literature of the instrument. The growth of the piano literature from the days of the fantasias of Scarlatti, Couperin and Schastian Bach to the pleasturnes to Beethoven's sonatas, from the romanticism of a von Weber to the clear-cut tones of Thalberg; from the perfection of Chopin's work to the versatility "Go back to the beginning of all things in instru- of Liszt, the titanic power of Ruhinstein, and the intellectuality of Paderewski, this growth has been possible only because of the evolution of the piano-

> Nor only is it worth while to make a little effort to appreciate what is first-rate, but in point of fact it is only the object of getting nearer to understanding and feeling what is thoroughly good and noble that makes art worth taking any trouble about at all.

> The silly sipping of one sweet after another and passing day after day and week after week from one ephemeral piece of elegance to another, just to make acquaintance with a new sensation, or get through an hour which might otherwise hang heavy on the hands, is utterly unworthy of the dignity of a human being; and the people who misuse art in such a way justify the views of the active and practical people who look upon music as a foolish waste of precious time, and an occupation only fit for gushing and empty-headed

Music is still more inaccessible to the people than "When the first piano maker used his hammer keys, painting and sculpture. You can see a picture whenever you go to the gallery where it hangs: but a with the strong pounding they were getting, without great oratorio may be performed two or three times making an additional support for them, and finally and then not he heard again for twenty years. Even the strengthened the strings themselves. His frame when it is performed only a few thousand people to the strengthened the strings themselves. His frame when it is performed only a few thousand people to the strengthened the strings themselves.





A CATHEDRAL CHOIR-KONRAD FRUR.

looking out.)

THE above illustration is a reproduction of a They go in, and begin to take places at the table. of his joke. dialogue that follows this note, descriptive of one of the pranks of Haydn and his fellow-choristers of St. Stephen's, Vienna. 'The German text below the galpraise the Lord."

THE following dialogue can be carrlcd out with stage, costumes and acby the teacher. The main incidents are historical,

CHARACTERS: Maria Theresa, Empress of Austria. the Marquis de —, French Ambassador, Josef Haydn, a boy of twelve, personages of rank, men and women, ten or twelve choir-boys, a lackey, a chamber-

PLACE: Vienna, the palace at Schönbrunn

TIME: About 174-. Costumes of the period. Scene: A small antechamber. A small bench (a narrow one) against one wall, the only furniture. At the back, heavy curtains conceal doors. On the right curtain a large "No. 10." A door at right, also

and gentlemen-in-waiting and personages of rank, who and generated samples and personages of the pass through doorway and stand within. Enter Emout, on the right. Presently enter Haydn through whelmed with confusion press and Ambassador. As they enter, shouts and curtain, right background, a cake in one hand and a laughter are heard from outside, at left.

Empress (stops to listen, turns to Marquis, shaking her head) .- 'Those choir-boys of mine! I believe

picture of the choir-boys in the gallery of a German The curtain is drawn, conversation begins gaily, cathedral and has interest in connection with the sits down upon the bench, begins to doze.

Scene II .- Enter from left, Haydn, peering caulery means: "Let everything that hath breath tiously about. Watches lackey, who seems fast asleep. Haydn .- "I'm sure I don't know why I shouldn't have a look at the inside of the palace, even if I'm not nor more richly dressed." invited to the banquet! I'm tired of being marched in Lackey .- "I can't tell you much about dresses and and out of the concert hall like a wooden soldier, gewgaws, hut-you should hear the speeches. They cyes straight ahead. (Crosses over and opens door at are almost over now. The Herr Marquis-Ambasright.) Il'ın! that passage must go somewhere. sador from France (makes a deep bow)—has begus We'll try that later! Wonder if the hauquet-hall is on his, and he will just be finishing. I heard the down there?" (Lackey moves in his sleep. Haydn very words he is going to say, when he was learning darts back through the door through which he came it this morning. (Puffs out his chest and makes in, but puts his head in again to reconnoitre, and finding the lackey still asleep, creeps past him to the and mournful day shall come-long be it far distant curtain and is just about to draw it aside when a -when Her Most Gracious Majesty has passed away burst of laughter comes from within. He jumps back and slips behind the curtain at right, still

Haydn .- "By my cap and peruke, that was a close Praise the Lord." shave! Why, that's the hanquet-hall this very minute! They have just sat down. Wouldn't the Empress have given me a good clap on the head right ing from hanqueting room, all the others follow. before all the Highnesses if she had caught me in Lackey and gentlemen enter No. 10, whence the sing there! A great honor for my wig, but oh, my poor ing still proceeds. Empress, very angry, comes to head!" (Puts his hand to his head. Another hurst Scene I.—Enter, hastily, R, lackey, who crosses to of laughter. He dodges behind the curtain at right, Marquis. eurtain at left of background, draws it towards centre as the lackey jumps up from his nap. Lackey goes and holds it back, waiting. Enter in procession ladies to door of banquet-hall, looks in, takes small tray planation of this." with folded paper from some one inside and hurries

tart in the other, eating hastily.) Hayda.—"Talk of fairyland! I'd rather have ten ging and pushing choir-boys, whose hands and poor minutes in that little room than a week in the higgest ets are stuffed full of goodies. When they see the they are the worst little rascals on the face of the fairy palace in the world! Nut cakes, chocolate Empress they break off the song, and a result of the song, and a result of the song, and the song a cakes, plum tarts, currant and gooseberry tarts, kisses "Hurrah for the Empress! Long life to the Em-Harquis. - "Even young Haydn of whom you and candies! Men-men! (Munches at his tart.) press!" Do you suppose the Highnesses in there are going to Empress (covers her ears, looks most angrily from Bills Empress.—"Haydn! he sings like an angel, it is eat all those? (Looks sober and surveys the remous to another of the loys.)—"Are you mad, you little true, but—(laughs)—he's the very spirit of wicked-nants in his sticky little fists.) It is a sin to steal—imps but-aren't we the Court's choir-boys? and not to Choir-boys.-"Hurrah for the Empress!"

taste a little bit would be very silly-and it would surely make the Highnesses ill if they ate all those." (He goes back to the curtain, looks in and listens. Darts in and returns with pockets crammed, and both hands full. Walks to front of stage, still munching Laughter and shouts from the boys outside at lcft. He stops and listens, gives a leap into the air as a happy thought strikes him.) "I know what I will dol Poor villains! Why shouldn't they have a taste, too? I will go up to them so-" (struts across the stage and makes a bow to an imaginary audience waving a gorgeous cake in his right hand) "'My dear and excellent comrades,' I will say, 'I have to announce to you the most joyous message that has gladdened your ears these many days. About ten minutes ago, our Most Gracious Empress led me into a room in which were such mountains of cakes and pastry that my eyes fairly devoured them. When Her Majesty saw this, she said to me: "Today I am celehrating in happy memory of one of my children, and therefore I have resolved to give my choir-boys for once a real pleasure, although they are such mischievous little wretches. All these dainties I have ordered for them, that they may know one happy day, So, my dear Haydn, take as much as you can carry for yourself, and then go and tell your comrades this: they must come to the palace, and enter this door-marked number 10. But they must be as still as mice, so that they do not disturb us at the banquet. When they have eaten all they can est they must fill their pockets, and then suddenly strike up my favorite hymn: Praise the Lord, as loud as they can, so that we can hear well, and then I and my noble guests will come out to them, to enjoy their pleasure."'" (He capers about the stage in great glee. Then throws a kiss to the curtain marked No. 10, and capers off, left.)

SCENE III.-Enter lackey, right, crosses over and goes into banquet-hall, drawing curtain behind him.

Scene IV .- Enter at left, on tip-toe, choir-boys, led by Haydn, who stops just within the door and points toward curtain marked No. 10, holds up his finger warningly as they seem in danger of making a disturbance. They troop hastily behind the curtain, while Havdn disappears through door by which they entered (left), after making gestures in anticipation

SCENE V .-- Enter lackey from banqueting room, and chambermaid from door at right. She draws him confidentially to front of stage.

Chambermaid,-"Tell me, now, how is the dinner going? Surely there is no one handsomer than Her Most Gracious Majesty, our own beautiful Empress-

magnificent gestures. Quotes): 'And when the sad -the nations shall say to one another-

(Choir-boys from behind the curtain No. 10 suddenly interrupt, singing loudly: "Praise the Lord,

Scene VI .- Enter in excitement gentlemen-in-waitfront of stage, followed by obsequious and distracted

Empress .- "Herr Marquis, I shall expect an ex-

Marquis .- "Your Majesty, I-I-I- am- over

cakes for the Court table and to sing that song?" Majesty most humble thanks."

Choir-boys (shouting) .- "Long live Her Majesty!"

SCENE VIII .- Enter Haydn, dragged to the Empress Empress .- "You deserve to have your head cut off for this, sir!

in your Court concert this evening, so I beg your Majesty most humbly not to strike me again." (Looks up mischievously at her.)

Empress (cufling his cheek soundly) .- "Tell me, sir, do you like that as well as the Court goodies? Haydn .- "Oh, your Majesty, your Majesty! I beg! Please, please don't do it again! (Mischievously) I will always be thankful for the goodies-and I nibble again!"

Empress .- "You saucy rascal! I believe you would go, she sees the other boys, their cakes still in their hands.) "Keep what you have taken—but remember! if you touch what is not yours once again-even once, you will find out who is Maria Theresa."

TABLEAU-CURTAIN.

WHEN Pauline Lucca HOW PAULINE LUCCA was only eight years old, a chance exhibition of BECAME A SINGER.

her gift of song decided half-pay pupil at a fashionable private school in Vienna, her parents being too poor-though of aristostunidity and homeliness senarated her from the sonety of her schoolmates and from the attentions of her teachers. Only one person noticed her-Father Jeestrabek, an old priest, and the religious instructor of the school. He was destined to speak the word fame and fortune.

brought hours of happiness. She was not to open her for the people of 1925. mouth to sing-singing lessons were extra-though in and out the books and justruments. But she field, practiced at home, singing long and loud whenever she was sure not to be heard by her mother. From an autobiographical sketch, a translation of which is CLUB published in the Boston Transcript, we condense the CORRESPONDENCE. story of what followed from those self-taught singing

On the day of the annual examination she was scated on the last bench, wearing a dress made out ficers of other clubs. (A few reports, already in print of a white mull window curtain. Her mother had and left over from previous months, are used in full.) been unable to buy a white dress for the occasion. down, crying, while pupils and visitors laughed. Then named the "Beethoven Club," having as a motto, the examination in singing began, and all the pupils of the class rose to show what they could do. Pauline also stood up, though the principal, with angry eyes,

motioned to her to keep her seat.

Each of the children sang her song as the names

Each of the children sang her song as the names

Each of the children sang her song as the manes. were called. All had sat down after receiving more of little Pauline nobody seemed to take notice.

Dumb, with wet eyes, she looked appealingly at Father Jeestrabek, who said, in encouraging tones: "The little one over there must sing us a song."

has never had instruction." "It does not matter; she must give us a song."

Then turning to the girl, he asked: "What can you sing?"

words. "I can sing everything the others have sung," she said, proudly, and with a freedom from embarrassment that astonished herself.

"Well, sing us 'Wann's Mailufterl weht.'"

Lucca. "When I had finished the first song and the item.-Lola G. Roane. A choir-boy (saluting).—"It was Josef Haydn who applause struck my cars, I began another, and still brought as your Majesty's most gracions message, another, and did not stop till I saw everybody crowd fourteen members, selecting the name "Junior Etude prough that we should eat all we liked of the cakes in there, around my mother, shaking her by the hand, and Musical Club." We use many of THE ETCDE articles

gentleman declared before the whole school that I James West. Empress.—"Haydn? That good-for-nothing Haydn? had a phenomenal talent, which must be cultivated Erl. at that time a celebrated tenor.

"My fate had now taken a decided turn for the

Haydn (meekly) .— Then I could not sing my solo Tietjens, fell suddenly ill, I was able to take her cises place, singing the solo part at the offertory without previous study. I had not even heard it before, but ang it entirely by the notes-I, a child of twelve. This is the true story of how I became a songstress."

Ir you have a large por-A GAME OF HUNT. trait of one of the masters pils; studying the great composers. The ETUDE a of music, say the one whose great help. will always remember (rubbing his head) never to works the club is to spend the afternoon in studying, cut this portrait into pieces and wrap each in tissue paper, and then hide in the studio. When the stuhear from this prank of yours again." (Turning to wrapped in tissue paper, and each time one is found give credit to the pupil. After all the pieces have been found each tiny hundle should be unwrapped, without labor"; colors, white and yellow; flower, during the unwrapping each telling something of the daisy, Lillian Weathers, Sec. musician. The parts of the picture may now be put to form the portrait .- Katherine Morgan,

> CHILDREN, wake up! It is upon tion"; fee, 5 cents a month. (HILDREN, you that the music of the future de-WAKE UP! pends. It is you who are to decide Bessie Upton, Pre whether we shall have another Bee-Almost every master developed his own peculiar style, ters, especially Bach, as Schumann says: For when ETUDE is very helpful. you cherish Bach, you are on the road to success.

Do you realize what your position in the next Tibbits; uses Baltzell's "History of Music" as a textgeneration will be, if you neglect your studies, if you book for the history work; current events study play "ragtime," if you do not heed your instructors' based on each issue of THE ETUDE: musical puzzles that should make her a singer, and thus give her advice? The world now demands or will demand only such musicians as know their art thoroughly. No Bennett; motto: "Success crowns persistent effort"; The weekly singing lessons of her schoolmates half-educated, cheap teachers and "ragtime" players musical games are used; the dialogue in the February

Do not wait for the opportunity of becoming great,

able to do more than give work as are unusual and therefore suggestive to of- grams.

The pupils of Miss Carrie M. Steinemann have or-Suddenly her name was called. She stood up, failed ganized a musical club, the purpose of which is to to answer the questions of the examiner, and sat study music and the lives of great composers. It is "Perfection is the aim of every true artist."

The officers are: Pres., Amanda Simbacher; Sec., Norma Herzing, and Manager, Miss Steinemann. The club colors are Nile green and white, the flower

We meet on the first and third Friday of cach or less encouragement on the part of the teacher, but month, when several members are on the program. Musical games are to be introduced to increase the

My girl pupils have formed a club for the winter. Our motto and password is: "Think, be patient, aim "But," said the principal, "she cannot sing. Pauline high." At each meeting we will have a quotation from some musician. Each member gets a musical term to define, and a fine of 10 cents is imposed on anyone who shirks duty .- Mrs. W. C. Collins.

We organized a club in September, and selected A stone fell from Pauline's heart as she heard the for our name THE ETUDE MUSIC CLUB; our motto is: piano selections interspersed. Each member answers 8. Napoleon.

Empress (furiously) .- "Who told you to pilfer the "I never sang better than on that afternoon," says to the roll-call with a musical quotation or current

About a year ago I organized a musical club with that we have a happy day for once, and we offer your congratulating her on such a jewel of a daughter. for our regular meetings. Our club colors are pink As I went toward my mother, a fat, red-faced and white; flower, pink and white carnations .- Mrs.

New Clubs. Miss Lina Keith's junior pupils or-Has he done this? Has he dared - Send for him!" at all costs. He was, as I learned afterward, Joseph ganized the C# club, February 10th; 12 members; colors, black and gold,

Miss Rose Sander's junior pupils formed "The Sexy's 1112—Entre is a sum of the control of the period and cuffs his best little provides a control of the con "Under his training I made such rapid progress guessing contests, musical puzzles, games introducing that four years later, when the celebrated singer, musical terms, car training and chord-building exer-

The Mozart Club, Mrs. Belle Champlin's pupils. The St. Cecilia Music Club, 21 members, Miss Kate Halpenny's pupils; colors, pink and gray; study the great composers; musical games are attractive;

The Beethoven Club, Mrs. Helen W. Crandall's pu-

Mozart Club, 16 members, Miss Clara Feldmann's pupils. At each meeting the teacher mentions some unportant events in musical history, with dates, ou joke if you were going to the gallows. You shall dents have come tell them to hunt for small packages which the pupils are examined at later meetings;

Etude Music Club, 8 members; motto: "No success

Beethoven Club, Miss Mary A. Conway's pupils; together, the pupils having much pleasure trying colors, blue and white; biography and history study. Beethoven Club, Mrs. Emma M. Taylor's pupils; colors, red and blue; motto: "Our aim is perfec-

Etude Club, 8 members, meets twice a month.

Etude Music Club, junior pupils of Mrs. J. E. that she must become a songstress. The child was a thoren and Wagner. Get to work earnestly and Heigh, 14 members; motto: "Strive toward perfecacquire every scrap of musical knowledge you can. tion"; cach member has a share in every program; playing is criticised by the members with the idea cratic birth—to pay the usual fee. Pauline was not and why cannot you also work out your own career? of inntual improvement in position, style, time, ex a good scholar, and she was very homely. Poverty. Practice diligently, and learn to love the older mas pression, etc., a feature of this club's work. THE

Beethoven Music Club, 14 pupils of Miss Blanche

The Burrowes Etude Music ('lub, 14 pupils of Mrs. ETUDE was given by several of the members.

Clef and Staff Club, 8 pupils of Mrs. Emily Lorenz permitted to be present on condition that she carried make it—now or never. Wake UP!—Daniel Bloom- Ball; physical culture exercises for hand and arm; each member had a blank book and Perry pictures of Bach to be pasted in, with answers to following ques-So MANY clubs are being tions: Born ---, lived with ----, choir-boy organized and reported composed ----, organist ----, what kind of man ---that we regret we are un- etc.; drill in playing and listening to playing.

Beethoven Club, pupils of Mrs. I. N. Howell; a very brief mention, indicating such features of the studies history, biography and theory; musical pro-

> DRAWINGS MADE WITH MUSICAL CHARACTERS.



"In Heaven all is harmony"; colors, violet and
1. The piano virtuoso. 2. Paganini. 3. The piano cream; flower, the violet. We study The Eribe, donna. 4. An Egyptian musician. 5. Scarlatti's cat. have readings and essays on different musicians with 6. "The Flying Dutchman." 7. The Capellmeister

R EST a little, play a little, Every passing day;

Don't be fool enough to think

Rest will fit for better work,

And play will bring good cheer;

These things count for much, I tell you,

Of working life away!

In the sojourn here.

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THE successes made by young American artists this season are not without interest to the one who is a student of musical progress in the United States. Writers on musical matters. American and European. and European teachers of great reputation are ready to admit the talent and capability of American music students, yet the reservation is generally made that a year or more in Europe is necessary to ripen American musical talent. "America lacks atmosphere," is the verdict of European masters and critics and Americans are too ready to accept this diction as authoritative and final.

Well, we have been trying to create that needed atmosphere for a few years. The large Eastern cities now have orchestras, conservatories of music, concert series, recitals innumerable, numberless teachers who claim to be the holders of the best European ideas in musical education, we import players, singers, teachers, conductors of the highest rank, our papers contain articles from European writers, we read works on musical literature by European authorities, and we think we must surely be in the way to get this much vaunted "inusical atmosphere." Let us admit that our large cities, centres of musical and art life as well as commercial activity, have a little musical atmosphere, and that they are gradually acquir-

ing more! How did they get what they have?

By going after it, and also through the work of those who brought it to them. Apply the same principle a second time, and the smaller cities and the he can get inspiration. large towns may come in for a share in this "atmoswhether it be in a large city or in a small town.

Our country is so large that our great cities can forded. The many must be reached by missionaries of learning. from the centres where the "atmosphere" exists. The call for workers is continuous and is by no means gentle. New centres are to be created all over the advantage of peace and quiet, the value of which is genute. There is no reason why a city of 100,000 realized only when one has tried to concentrate his the country, and executants and teachers who, on their county of the focal point of worthy musical activity. No one is justified in making 500,000 the recent writer from Chicago declares: "We live amid paganda. This plan is good so far as it goes, but

And the smaller cities and college towns have the is noise and canned food." matter within their own hands. It does not take so many workers; a comparatively few thoroughly trained, enthusiastic, tactful men and women can do much. The need is for conservatory graduates and But this condition has a bearing on the musical life ceed themselves in office to take Pny interest in the musicians to leave the cities where the competition is as well, as the latter is so dependent on the nerrous artistic growth of the nation until it demands activity musicans to leave the crues where the competition is series and the opportunities favorable only to the few, condition, and it is certain that existence amid such in this line. Meanwhile, the progress of musical art and locate in the smaller places where they are needed. Let them carry a real "atmosphere" with of a nerve condition suitable to composition.

To quote again, a sentence that is only too.

REST AND PLAY.

Rest a little, play a little, Man was made to toil, But not to crush his spirit out Amid the world's turmoil. Life is giv'n for something more Than just to dig and plow, Get that something out of life, And, brother, get it now! -Leigh Mitchel Hedges in Phila. North American.

aries to go to them? There is reward for the real

In studying art, pupils should be encouraged to our heads." consider the twofold nature of a work of art, that is, the motive of it as well as its performance. This ings that fall to the lot of the musician who lives can apply to a work in music, as well as to one in in a less crowded community. He is subject to no painting, sculpture, poetry, or architecture. What noises except those of his own making or his own impelling motive in his making the piece? Was the tured; his mental faculties are unjaded; his conother ideas which are directly in the province of art. interfere with his own mental activities he is in the How well has the composer worked out his idea? llas he used his resources with skill and judgment? tion that recreates. Has he worked to cover himself with acclaim or to and not for art i

and seeks answers to them is the student who will gct into the art of music, because he takes his art many people seem to desire. into himself. Music is worth all that we can give to it, and our art ideals cannot be too high. A composition in which we cannot discover the thought and the intent of the composer is not one to live, and the performance of a composition into which the player does not put thought and honest purpose to find the thought of the composer will not stand the test of sound criticism. Teachers must aid pupils to a knowledge of the principles of esthetic criticism, and not leave them on the plane where the only thought is the player's technic and the application he made to

numerous concerts by the greater artists from which

phere." It cannot be kept away from those who wish clsewhere in the world. The musician of average tative artists." it; it is sure to follow in the wake of those who abilities either has a struggle for life in the great know what it is and how to give it to others; it is a cities, or is swallowed up in a competition, the flercecertain accompaniment to carnest, well-planned work, ness of which is unknown to his brethren in the this does not have national support or Governmental impress only the few who have the time and means to would be closed to them in larger places; especially put themselves in touch with the opportunities af- is this true if they are connected with institutions

If one wishes to pursue his studies or to devote villa which has been purchased for the purpose. his time to composition, the smaller place offers the

ment only the deterioration of the urban population. are too busy dividing the spoils and planning to suca concatenation of execrable sounds is not productive in this country will rest in the hands of those who

The correspondence of the Editor makes it plain descriptive of life in the large cities: "With all out of a Damrosch or the money of a Higginson—each of that good work is being done in many small towns of doors from which to choose abodes, we huddle into these is a necessary factor—but they must be nuland rural districts; yet just as many letters show cities and shut out the sunshine with a pall of smoke, tiplied a thousandfold.

that the public and teachers in other places are work- live crowded and in dirt, dodge trolley cars and ing on too low ideals. They need an awakening and a higher grade of teaching. Where are the mission- what peace and quiet are until we reach our graves" -and then the graveyard is soon subdivided into building lots and the same process goes on over

Release from such a condition is one of the blesswas the composer's idea, his conception, what was the choice; his nerves are unshattered; his ear is untorfirst thought a spontaneous one? Was it a worthy structive abilities are allowed their full swing. And one? Does the piece breathe sincerity? Then come if he does not allow the torpor of his neighbors to ideal atmosphere for work, as well as for the recrea-

If he choose his home in a suburban town, he may, carry out the first impulse and produce a work of on the one side, partake of the musical atmosphere art filled with true beauty? Has he worked for self of the adjacent city—in these days of ample trolley communication-and in the inspiration of nature, And when we hear the executant we also ask: "Is on the other side, reaching out into the country be he true to art or is he seeking self and the applause youd. Perhaps the income may not be so great but of the hour?" The pupil who thinks such thoughts life is more enjoyable, more free from nervous worry. and lasts longer-the latter feature being one a great

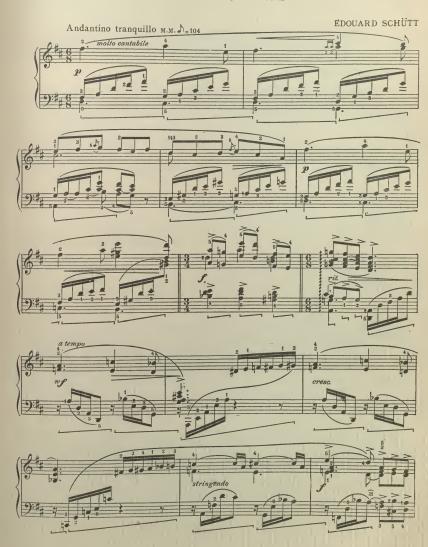
> ONCE in a while there is a slight gleam of light that flickers as to national recognition of American art. This is a matter in which Congress and legislatures show the greatest unanimity-in letting it alone. National buildings are turned over to the War Department, and mathematical exactness prevails instead of artistic conceptions; and as to the tonal art -the one evidence of its existence, so far as the Government is concerned, is the Marine Band, and that largely is given over to ragtime!

But Congress represents the people-sometimes. When the people demand something in the way of Many a musician bewails the fate that has cast national art, they will get it. President Roosevelt his lot in a small community. It is true that for the says: "The only way in which we can hope to have unusually brilliant person there is often more oppor- worthy artistic work done for the nation, State or tunity in the large cities, and certainly there are more municipality is by having such a growth of popular sentiment as will render it incumbent upon successive administrations, or successive legislative bodies to But the law of compensation is at work here as carry out steadily a plan chosen for them by represen-

This gleam of light mentioned above is the incorporation of the "American Academy in Rome." While smaller towns. The latter may achieve and hold posi- aid, it was incorporated by the last Congress. It is tions in the social world in which they live that hoped the foundation fund will reach \$1,000,000. Scholarships in the school will be awarded each year by competition in music, painting, sculpture and architecture and the work will be carried on in a

It is hoped that from this school there may come men who will be representative of the best talent in shricks, toots, bells and yells, and the reward of life it would take a score of such institutions to make a quick impress on artistic conditions. Education of This writer was looking at city life from the the public to demand better things at the hands of standpoint of a physician who saw in such environits legislators is the imperative need. The latter are richly endowed in the matter of talent and money. To quote again, a sentence that is only too correctly lt may be the knowledge of a Thomas, the enthusiasm

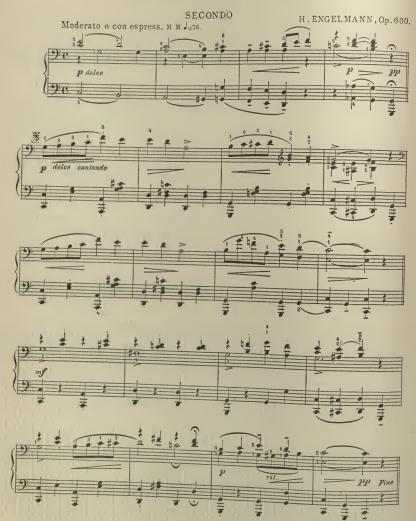
CANZONETTA



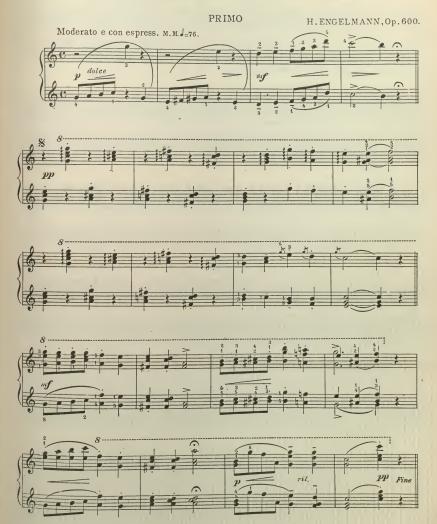




MELODY-OF LOVE



THE ETUDE MELODY OF LOVE

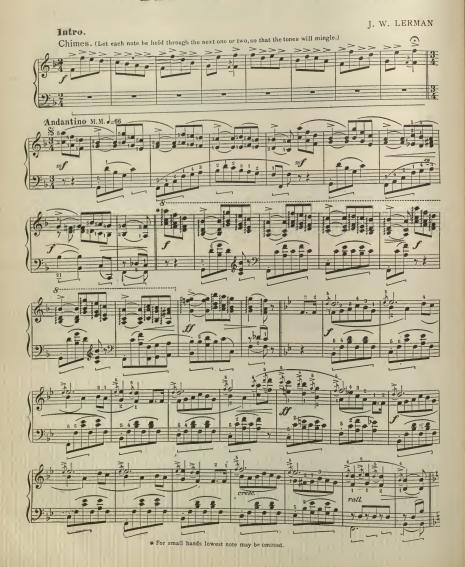








BELFRY ECHOES

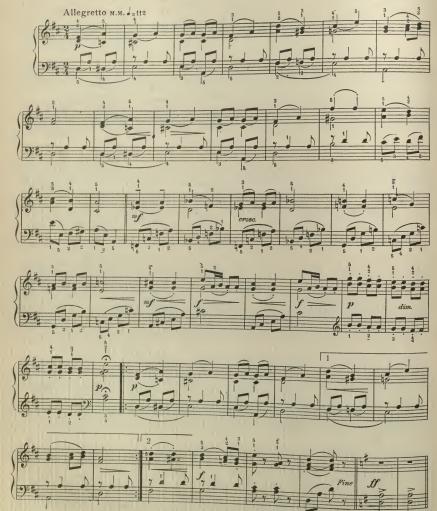


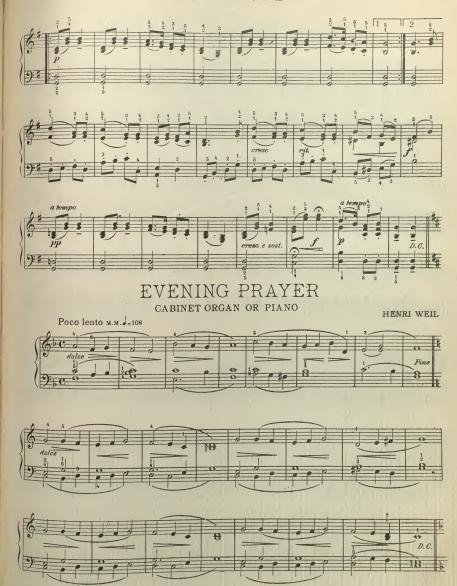


RING DANCE

RINGELTANZ,

F. SABATHIL, Op.233, No.2





To Herman Kupfer

Tramp Through The Woods

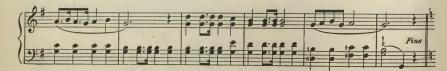
MARCH

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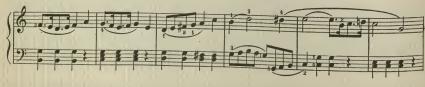
Brightly and with marked rhythm M.M. J= 120

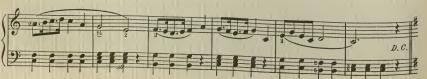






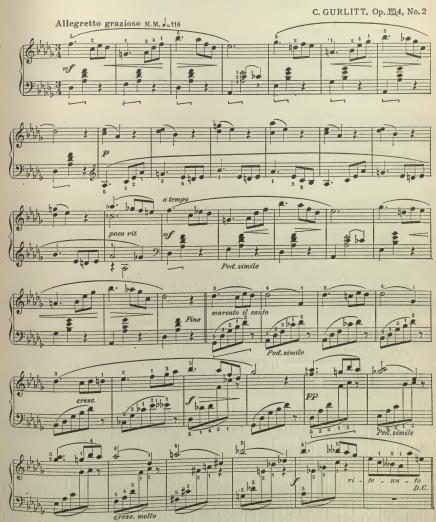






AT NIGHT

AQUARELLE



IMPROMPTU-ELEGY.

This posthumous "Song for the Piano" which the Vienna publisher tacked on to the Impromptus Op.90 was first brought before the public by the editor in England in 1874. That it has not become as popular as it deserves,

is, no doubt, owing to the form in which it was originally written whereby the performer is misled into dragging the tempo. In its precent form, which condenses two measures into one, a clearer conception of the proper phrasing is given.





a) The changes in tempo are indispensable for the avoidance of monotony; they must be made with discretion and without exaggeration. In this min-

or section once must be taken to give a correct characteristic rendering of the accompaniment:





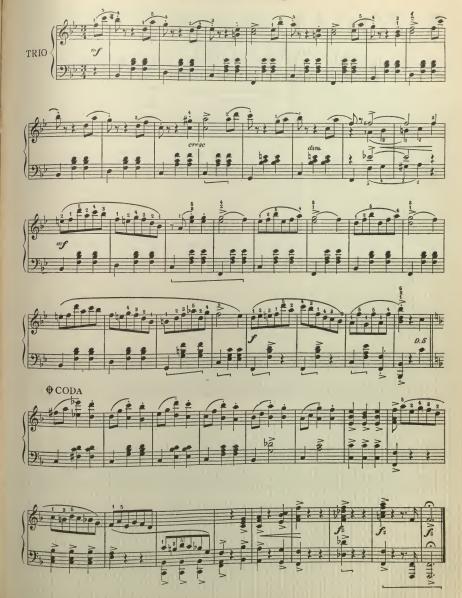
(1) The original tempo may here be resumed to become more animated three measures later.
(1) The Editor recommends still more rallevitandos than those marked, the original tempo always being borne in mind: the triplet accompaniment should have a murmuring, flowing character, avoiding undue sentimentality.

AFTER THE BANQUET

WALTZ







THE INTERNATIONAL PITCH: 435 A.

Do VOCALISTS realize the debt of appreciation they owe to the men who brought about the establishment of the present international pitch, based upon 435 vibrations per second for the 2d space A of the G

The French people had long enjoyed the distinction of precedence in maintaining a national nitch, while America was floundering about with a most absurd confusion of pitches. A variety of causes contributed to this condition, the most devastating being the cupidity of the manufacturers of low-priced planos, whose object was brilliancy of tone. So flerce became the competition for brilliancy, that the pitch was gradually raised more than a half tone above the established French pitch.

The effect of this departure from the old conventional tone centre was felt in every branch of music. Players of stringed instruments were in despair. Not only the strings, but the instruments themselves were unequal to the strain, and many valuable instruments were withdrawn from use. It also became impossible for players of wood and brass instruments to keep pace with the upward trend. In self-defence, the orchestral leaders repudiated the dangerous tendency, and agreed upon a pitch, practically the same as the Freuch, for all American orchestras. This was called the Philharmonie pitch. While those immediately concerned were greatly benefited by the new standard, there still remained much to be desired in the way of reform. The piano manufacturers were under no obligations to conform to the orchestral pitch, and only those whose instruments were likely to be heard with orchestras did so.

The unbappy effects of this condition were many, some being felt to this day. The most notable and permanent disadvantage was in connection with church organs, many of which were constructed during the period of varying pitch. It is not at all uncommon to hear an organ more than a half tone higher than our present international pitch. The social enjoyment of music was greatly marred by these irregularities, it being difficult to bring the strings and pianos into accord for home evenings or small nartica

The most serious results of the high scale were felt by singers. They knew not where they were. The voice is extremely sensitive to pitch, and the slightest variation from its normal groove invites disaster. Thus, many voices were strained beyond repair. Frequently singers have refused to accept positions in churches where the organs are above the cepted standard, because of the balcful influence of differing scales upon their voices. But those troubles are now only history, with the exception of the holdover church organ; and singers may feel secure in an established pitch, and know that when singing an

upper B-flat they are not wrestling with a high C. It was about 15 years ago that the happy agreement was effected, and now 435 a' is the dominating pitch centre for the music-loving and music-producing countries of the world. Singers should demand of their tuners the standard pitch. The much talked-of American climate plays havoc with a piano. It is not uncommon for instruments, in adapting themselves to the permanent conditions to which their purchase assigns them, to change quickly to as much as a half step either above or below the standard. When the tuner is called he compares his fork with the a' of the piano and notes the wide difference. To restore the instrument to the established pitch would perhaps be disastrous in a single tuning. But the owner should insist upon its gradually being brought there. It is much easier and quicker for the tuner to lay his temperament from the a' as he finds it. than to coax the entire instrument to a different pitch. But the voice demands fair conditions for its development, and there is nothing of greater importance than that its nitch monitor be identical with

EXIT-THE PRIMA DONNA!

BY GEORGE CECIL.

For many decades the prima donna has been considered the great drawing-power in Opera. However beautifully her rival, the tenor, has sung, managers have thought him a comparatively unimportant personage, whilst the baritone, bass, and contralto, have often been looked upon by the impresario as necessary evils-required to complete the cast. Indeed, the inimitable Mr. Mapleson declares, in his entertaining work "The Mapleson Memoirs," that a certain soprano of world-wide reputation was so arrogant and exclusive as to absent herself from rchearsals. Under these somewhat awkward circumstances, it was no uncommon thing for her to be unaware with whom she was to sing until she was summoned by the callboy to the stage.

The merry racontcur further relates that on one occasion during a performance of Il Trovatore, the Conte di Luna solicited the honor of an introduction to the Leonora of the evening "at the very moment when he was singing in the trio of the first act." "Manrico was exceedingly polite," adds the genial author, "and managed without scandalizing the audience to effect the introduction by singing it as though it were a portion of his rôle." For years prior to this event, prime donne had been petted persons, and had held a sway which no mere appendage -such as a successful tenor or baritone-dare dispute. Though Gavarré, Maurel, Del Puente, Campanini, Mario, Tamberlik, Ronconi, Ginglini, and Lablache were particularly fine artists, they each had to play second fiddle to the women singers of their day. Thus, if Gerster and Gayarré appeared in the same work, the former was considered the greater "draw"; Minnie Hauk as "Carmen" was thought by the management a better investment than Del Puente as "Escamillo" and Campanini as "Don José"; and splendid though Lablache was as "Oroveso," Sontag's "Norma" "drew the money"-or, at all events, was supposed to do so. It, therefore, is not surprising that, from the time of Pasta until quite recently, the prima donna has impressed the public with the idea that she is the most important member of the company. Nor is it any less surprising that she has (in the past) persnaded generations of managers to look upon her as a person whom it is expedient to

TENORS AND BARITONES GAINING IN FAVOR.

But she is no longer the "bright, particular star" of the operatic firmament;-the "Marguerites" and than ever before. "Zerlinas" of today are not the exclusive attraction they once were, even though they are as highly paid as ever. After an undeservedly long and splendid reign, they find themselves ousted by the tenor, and till greater indignity-occasionally by the baritone and the bass! The reader, if he has been a regular attendant at the Metropolitan and at the other theatres for the last few seasons, must have noticed that Renaud's "Rigoletto" has frequently pleased more than have the efforts of the "Gilda," and that Plançon's "Frère Laurent" and Journet's "Capulet" have put in the shade the singing of more than one of the voice except in so far as he works hand in hand distinguished "Juliette." When Leoncavallo's "I with nature. He must discover nature's require Pagliacci" was produced in America some years ago, ments in the use of the vocal instrument and fulfil the most successful artist of the day was asked to create the role of "Nedda." For the past three scasons Scotti's "Tonio" has been the chief attraction to many of the audience, whilst the soprano part is as putting on an immoderate and ungoverned breath practically assigned to anyone who is prepared to pressure, and making a forced, unnatural use of the sing it. That the drawing power of the prima donna instrument) to compel volume and intensity, they are is on the wane is beyond all doubt. It has not, of course, suffered the fate of "ping-pong" or the made-up tie:—indeed, it occasionally shows signs of remarkable vitality, especially on those days when Melba is announced to sing "Lucia" or "Violetta." But it is fairly certain that a cast composed of a ing them, is of no value. The pupil must be led to the standard in every case and especially on important star soprano and several inferior singers as padding, do his own thinking; to make observations, comp

successful as "I Pagliacci" with Caruso, Scottiand a brace of second raters as "Nedda" and "Silvio"

The new order of things commenced with the success gained by that remarkable combination which in. cluded Jean de Reszké, his brother Edouard, and Lassalle. In those never-to-be-forgotten days, the tenor's voice was in excellent order; that of the bass was at its best; whilst Lassalle delighted everyonefrom the august patrous of the boxes to the ardent Italians in the gallery. On the nights these three sang in Faust, the "Marguerite"-no matter how fine an artist she might be-usually had to take a back seat. The trio in the duel scene made a greater impression than did the "Jewel Song," and many an admirer of the "de Reszkés" again and again called "Faust" and "Mefisto" before the curtain at the close of the first act. Lassalle retired from the opera stage as soon as he had become one of the finest singers of his day, and the tenor and bass have not been heard here (in London) for some time. But their places were soon filled: Campanini has brought many a guinea to the operatic coffers, and other male members of the company have continued the successes of their fellow-artists. And during the last two seasons Caruso (whose voice is the most beautiful that has been heard for years) has practically sung himself into the position so long filled by a succession of prime donne. Once the price of the seats was raised only when Melba sang; now-a-days the stalls go up fifty per cent. when this fortunate Italian sings. As soon as his appearance is advertised, the house is sold out within a few hours-an honor which has never before in the history of Opera betallen a tenor, however eminent he may have been. Nor are his triumphs confined to the theatre. He is besieged at all hours of the day by journalists (who speak no language but their own), whilst the demand for his autograph and for "the pleasure of his company" keep his secretary -a most amiable gentleman-busy answering letters from foggy morn till foggier eve.

Up till last season the patrons of Opera spoke of a "Melba night" or a "Calvé night": - now the only performance of the week which is singled out for this special distinction is the evening on which Caruso sings. And (unless the prima donna regains her vanishing prestige) we may soon expect a "Plançon" a "Van Rooy" and a "Journet" night!

DEVELOPING TONAL POWER.

BY F. W. WODELL.

THERE is today a constant and powerful pressure upon the vocal teacher for the quick development of power in the voices of his pupils. The uninstructed and less refined taste of the multitude eraves the "big" things. The modern composer, with his large orchestra and its surging billows of sound, and the immense auditoriums of today, call for powerful voices for the solo parts. The present writer is no advocate of dilatory tactics in dealing with voices. He believes that it is possible for the competent modern teacher to develop the resources of a voice in less time than was formerly the case; for one reason, because the art of teaching is now better understood

There is a limit set by nature to the power of tone possible for each individual. An attempt to do more than nature provides for is certain to be disastrous to the voice. The forced plant is short-lived. Moreover, it always shows to the expert observer signs of the forcing process. It has not the perfection of the plant of natural growth. To force the voice in the endeavor to secure large tone of great intensity is to rob it of its most precious characteristic, namely, sensuous beauty.

No teacher can hope for success in the education them. Nature never omits to punish an infraction teacher and pupil attempt by various means (such piling up a debt which nature will surely call upon them to pay to the utmost limit.

In the last analysis it is the mind which is to be educated. As all teachers know, the mere repetition of exercises without clear, definite thought governwould not (from a business point of view) prove as some and deductions. He must be taught to use his powers so that he will analyze his sensations and could do a tone just a shade larger and louder with criticise intelligently his tones. This is training the mind. Into this process the element of time must mind. Into this process to bring a pupil to the resist the tendency to get what is called "powerful with different individuals.

GOOD TONE QUALITY AND FREEDOM.

There is one point concerning the condition of the body always go together. To put it in another form: When the singer is conscious of perfect freedom from rigidity while singing, he can be certain that the tone may be as beautiful as his physical endowment will permit. Note the words "may be," for when the to the singer's physical endowment, his mental concept of tonal beauty, and his skill in the use of his instrument. The body when in a non-rigid, elastically responsive, trained condition, is an effective medium for the expression of that which is in the mind and heart of the singer.

When in their unreasonable haste for tonal power, teacher and pupil push the ungoverned breath, and try in various ways to force volume and intensity of tone, a condition of rigidity is set up in the instrument; there is an absence of poise or balance, and the result is not tone, but noise-a something not conditions may and often does imagine himself to be successfully increasing the power of his voice; but a student who is sensitive to hadily conditions will in such case, become aware of undue effort which leaves him exhausted at throat and chest. If his mind, or what is called his "musical ear," has been cultivated with regard to tonal quality, he will note that, while the tone seems to have more "ring," it lacks a certain richness and plasticity which is characteristic of the tone of the genuine artist, and which is the only tonal material which will take on the various forms, and the many shades of tone color called for by the modern recital program, covering music of such diverse character and content as that of Mozart, Handel, Schubert, Schumann, Franz, and the leading writers of the most modern school.

A WORD OF CAUTION.

There is a way of using breath pressure and of locating and developing color, or secondary vibration, which brings comparatively rapid results in increase of volume and intensity of tone, adding richness as well as brilliancy. The student, however, must be on his guard against self-deception in this matter of the location and development of secondary vibration. There is a sensation of tonal vibration in the upper front mouth and face, for instance, which is often experienced, but which is forced, false, and accompanied by more or less throat constriction, of which the singer may or may not be conscious. The tone bas "ring" of a sort, but is sometimes nasal, sometimes hard or steely in texture, and however brilliant it may seem to the ordinary listener, in solo work, it fails to blend properly in ensemble singing. Voices which have this forced resonance are often said to be out of tune, or sharp, when as a matter of fact, they are really not off the pitch, but are exhibiting a quality or color of tone which gives the effect of the pitch being pushed up a fraction too high. The quality of such voices is therefore essentially untuneful. This is quite a different thing from the properly induced location and sensation of secondary vibration, secured by the skilful use of breath and of the vocal instrument. In this latter case the secondary vibrations enrich the tone, which is velvety, plastic and colorable, while there is perfect freedom from throat constriction. This tone, no matter how powerful, will always blend with other blendable voices; indeed, it will often favorably modify considerably the less beautiful tone quality of voices associated with it. In securing increase of tonal power, force of breath under control is one of the agents. and a most important one; but the essential point about it is that indicated by the words "under conto!" There must always be such a perfect balance singing, so will he discover that freedom from all between the force of breath required to sustain the tone, and the tone itself, that neither to the singer side of the question; negative, because while an abnor to the sensitive, cultivated ear of the listener, shall there seem to be any undue effort involved in its rect tone-production, it must be remembered that this production. There ought always to be something condition only permits voice to be thus correctly proin reserve; the singer should always feel that he duced, and is by no means the cause of it.

THE ETUDE

the breath pressure he has at his command.

It is the duty of teacher and pupil steadfastly to noint where he really thinks for himself on all questone" as quickly as possible at any cost. The avertions relating to his own singing necessarily varies age concert audience gives more applause to the shouter or screamer than to the artist of small voice wbo uses that voice with skill in the expression of lovely thought or feeling. The average father, mother, uncle, aunt, sister or brother of the average pupil There is one your control of the average pure the body while singing which is of prime importance.

Good tone quality and freedom of all parts of the who is studying singing is going to be able to sing. so as to fill some large auditorium, or to take high C, and by "take" they mean to take it by assault and battery. This influence must be combatted if we are to save the voices of this generation, and make the most of them for artistic purposes. After all, it is body is in a perfectly non-rigid condition, the tone the comparatively few in any audience who know may be very beautiful, or less beautiful, according good tone and good singing, and these in the end fix the status of the singer.

SINGING FUNDAMENTALS.

BY HARRY HALE PIKE,

BROADLY classified, but two types of pupils are encountered by the average voice teacher in his teaching experience. One of these classes will contain by far the majority of those who wish to study with him, and is represented by the student having what we call "average ability." The other class consists of wortby the name of tone. The singer under these that gifted few possessing the birthrights of the true singer: a good ear, a good voice and temperament. In both classes there are various shades of ability and inability, but it does not take long to discover to which class a pupil belongs.

No teacher need be reminded of the delight of having a member of the second class to work with, though the fortunate pupil himself is unable to appreciate the full blessing of his talent. For him. when the faults of tone-production, including muscular throat and body tension and incorrect breathing, have been cleared away, it is to emerge into the elear sunlight of his singer's nature, and subsequent work is a matter of growth and development of marked inherent powers. A teacher is necessary to show the way until a point is reached where command of a certain depth of perspective is obtained, but the steps within this way are prompted by the native impulse of the singer.

Fortunate, thrice-fortunate, it is that the heavenly gift of singing is occasionally vouchsafed to man; first, for the singer himself, then for the teacher whose privilege it is to care for his growth, and lastly, for the world which shall hear him.

As the greater part of the teacher's time and attention is taken up by the ungifted many, difficulties requiring special and separate solution are frequent. and I have thought that a few working suggestions that have proved of value may become a help to

MUSIC A FUNCTION OF THE EAR.

First, it should be pointed out that music, as sound, is a function of the ear; that it is only through the sense of hearing that it can be comprehended. With this fact for a basis, attention should repeatedly be called to the matter of ear concentration until sound can be vividly imagined, as the artist is able to bring before his mind's eve things unseen. From this will come the realization that all cultivated and controlled musical tone has its conception in the "inner hearing" of the performer; and gradually notes outside the usual speaking range of the voice, which the pupil once attempted to sing by sheer muscular exertion, will first be thoroughly "digested" by the sense of hearing. Once this has become a habit, conscious and unnecessary muscular straining will, little by little, give way to that muscular activity alone which is natural and involuntary, and the importance of physical poise and relaxation will be perceived.

FREEDOM.

As the pupil has discovered that acute ear concentration is a part, at least, of the positive side of voluntary muscular effort constitutes the negative solutely passive condition of body is essential to cor-

DELIVERY.

Having cleared the ground by causing the ear to become accustomed to busying itself with the pitch, and showing the body that it must remain entirely neutral, not resisting muscular action as the breath s inhaled and exhaled and as the vocal chords adjust themselves, but also not instituting any action of its own to make the tone, it is time to consider the third and most important principle, which is the very essence of the art of singing. A person may bring to his imaginative hearing tone ringing and vibrant and be as physically passive as when asleep, and still be far from singing. It is this third factor that furnishes the particular energy that makes him a singer and may be comprehended by the word "delivery."

This is the quality that gives a reason for the voice, that ealls it into being, and whether or not account is taken of it, it is always present in a more or less marked degree, and psychologically is as inseparable from the voice as the electric current from the electric light. The singer in whom this feel of delivery, this power to dramatize and present a song, is already developed to any extent is the fortunate and rare exception. To bring it to the consciousness of the pupil not so blest, so that it may be used as the basis of his singing activity, is a task as important as it often is difficult, and frequently taxes to the utmost the skill and ingenuity of the teacher. And yet no approach to true, interpretative singing is possible until this has been thoroughly accomplished.

Sometimes it is helpful to explain that the singing and speaking impulses are identical; that in order to sing any given phrase of a song with conviction and authority, the attitude of mind must be the same as if it were being declaimed. Make it clear that singing is not something different from speaking, but an extension of it; that man has but one vocal mechanism, which is controlled by one mental process, the distinguishing feature of singing being a sustained tone with the voice on a given pitch (which is governed by the ear) while in speaking, the voice is interrupted and of indeterminate pitch.

While it is possible to separate these three fundamental principles of singing, ear concentration, physical relaxation, and authoritative delivery, for analytical consideration, the mastery of them in the proportion that shall produce a singer can be acquired only by simultaneous attention to all three.

TONE DISCRIMINATION.

The teacher is to measure the work of a pupil by one or another of these principles, as, for instance, if there is throat strain, with swallowing or clearing the throat when through singing, local relaxation of the muscles of the throat must be insisted upon. If the pupil is unable to sing a note without this strain, and there is every reason to believe the note is properly in his voice-and don't expect him to sing a note that isn't-stop the voice work for a few moments and let him listen to the pitch, fixing his attention on it until the sense of "inner hearing" has firmly grasped it. Now let him attempt the note again, absolutely without physical strain, but with the ear keenly attentive; and though the result may seem to him inadequate and disappointing, explain to him that this is the basis upon which his method of tone-production must be built, if he cares for the long-life, beauty and flexibility of his voice.

If these two points seem to be well in hand and the tone be lacking in brilliancy, definition and focus, point out the necessity of animated and incisive delivery, based on the impulse of speaking, requesting that he outline the word with his lips with great care and finish. This painstaking and somewhat exaggerated manner of enunciating the word is a great means of conserving the breath, none of which escapes that is not employed in causing the vocal chords to vibrate, and it is through attention to this that a perfect legato is most quickly acquired.

Only the slightest attempt has been made in this article to indicate methods of either teaching or study by which the principles laid down are to be mastered. The teacher who has a full, clear appreciation of them and their application, and is able to detect in which one a pupil is deficient, may be supposed to possess the knowledge and skill to lead to an understanding of what is wanted. Certain it is that no one of them can be dispensed with, and it isequally certain that with all three well established. the singer need look no further for a working basis that will insure the very highest results.

MEANING OF GOOD EAR, RELAXATION, DELIVERY.

Before closing, it may be well to add a few remarks of an explanatory nature concerning these three fundamental factors of singing. The word "good car" does not simply mean a true car, one that is capable of holding the voice in tune (though, of course, this is of the utmost importance), but also an car that has the power of continuously concentrating on the pitch, that occupies itself with it all the time, and not merely takes note of it here and there. And also in this connection it may be pointed out that musical tone apart from definite pitch is inconceivable. So, regardless of the kind or color of the tone, if any tone at all is thought of, pitch must be included. And as conception of pitch must and yet he may not sing any tone correctly; and poise, the head is erect, the neck is free but flexible. involve some quality of tone, the words as used here are synonymous.

The term "physical relaxation" includes all aspects of the physical side of singing, as it is only in this Many students will play Cramer's studies to their When the conditions (so meagerly explained here) passive condition that these features, which are essentially natural, though not always habitual, may be successfully developed. Diaphragmatic breath-control, relaxation of throat and jaw muscles, general casy and buoyant poise of body, are among the points notes for musical development. coming under this head, and each one must be acquired with an entire absence of physical strain. Care should be taken that the pupil does not confuse absolute stillness with relaxation, or it will be found that he is trying to "hold" himself relaxed.

The word delivery involves such points as full comprehension of the meaning of the words of a song, and absolute familiarity with the music. Lacking this, it is impossible that a song be given with the fullest effect. This word also implies all sludes of intensity of expression, from the quiet, subdued mood appropriate to the singing of a eradle-song, to the flery, passionate outburst of the most dramatic utterance; all must be firmly based on this impulse speaking accent always in mind. As an English orntorio singer has put it, the student's aim should be "to sing a word rather than to make a tone"

Finally, let us not treat singing as merely the training of certain sets of breathing and voice muscles, but realizing that its centre of impulse is psychological and not physical, begin to educate our singers from the head down.

A RAMBLING CHAT WITH EARNEST STUDENTS.

BY LOUIS ARTHUR RUSSELL.

THE PRIMARY QUALITY of tone which you are studywhat is named "beautiful."

which produces the tone, and if the result of this aided by the use of finger gymnastics. physical condition prove satisfactory as a means This leads up to a point where the scales and rect. They must, however, be free from imprisoned the method is good.

This suggests that though there may be some external differences in the teaching of the many excelthe only one which will give the student a "correct true, for it is reasonable and comprehensive. method," in the face of the fact, that from the many and power, and finally, musical truth.

Beware, therefore, of the teacher who claims to operatic arias which invite the ambitious singer. have an original and exclusive "method," for two

ever known, and with which be claims to do miracles.

in his folly, but is more likely to be an impostor,

Originality in teachers is a necessity: but this is shown more in the ability properly to estimate the disposition and possibilities of a student, and how to reach and develop them, than by attempting to disprove the old and create a new doctrine.

the ambitious pupil means much. Students must control

learn, however, that true progress is not always evident to them, though their teacher may note it correctly in response to the will, the throat, being

through, but this is the least positive guide he may tional concept. choose or accept; for, the question never should be, "how much have we done," but "how well" has it quired for a desired result.

Solfeggio and vocalise books for voice students without limit, but any number of volumes of Con- in quick response to the will, every joint is free, cone, Sieher, etc., may have been used by the vocalist, every muscle firm but elastic; the chest is in correct his presumed progress has been a delusion, from the throat "hangs" open, the chin "floats," the mushas mistaken written music for technical method. takes all the effort of speech or song. own satisfaction, but if put to the test before a obtain with automatic freedom, then to sing is more competent authority, will be found unequal to the a matter of allowing than making oneself express requirements of the simplest bit of melody, for they one's emotions. have mistaken the passing over of many pages of

so difficult as to require the greater part of your culture. practice hours, you may depend upon it that it is Singing is intensified speech; we should show no vinced that your voice is perfectly placed and under production and quality of tone, if the mind be and should never show the singer's physical efforts erowded to its extreme musical limit with the diffi- for tone making. culties of the etude.

result in no possible ultimate good.

will give a foundation to the student.

Pianists need to have under their control certain dom of fingers, wrist and arm, etc.

so difficult as to distract the student's mind from the of the vocal masters' constant admonition to "work. lng to attain, either as piano or voice student, is desired result of correct action of the fingers, etc. This work may much of it be done without music BY METHOD, we indicate that means of physical of any sort, the practice being done upon a table or manipulation either of hands or vocal apparatus, a practice instrument, such as the "Clavier"; or

oward the ultimate end of "beauty of tone," we say arpeggios should be learned in all keys, with various breath or the result will be precisely as you termed the student finds any moderate degree of finger "angel" it must feel precisely, in its attack, as when control, good music, within the technical limits of you speak it, not with a sudden jerk or explosive lent instructors everywhere to be found, no one of the studies at the time, is in constant study. Such these may say that his or her manner of doing is a system as this is the only one which can be called attack, get the first book by Delnike and Pearce and

Voice students also must first conquer the technion of great value technically throughout. apparently differing teachers come results of beauty calities of vocal control before they can safely launch out upon that endless sea of vocalises, songs and

Purity of tone is a rarity among singers nowadays, and one great reason for this is in the fact that balance and beautify it. The pupil will find when First: If he have a method that no one else has many teachers refuse to take the time and care those matters are attended to that the increase will necessary to create this much-to-be-desired quality, take care of itself. he must prove himself quite ignorant of those ab- and the student is easily persuaded that the chief solute truths which have been taught with positive end of singing is to sing and the more quickly the the voice is pitched high, one can begin on E, 4th results of beauty for many years, and not to know better. All, the disappointments that have followed space or F, 5th line, to practice the downward scale. and use these principles marks the tracher an in- in the wake of this idea! Better than this cheap but that advice was meant principally for those who and easy to follow motto, is one that will insist upon are baying trouble between the low and middle regis Secondly: The teacher who claims not only to know the truer doctrine: The chief end of singing is to ters. The tendency is always to carry the ches all the art, but, that what he knows is his own ex-sing well, with a purity of tone, and a depth of ex-voice too high, which tendency will disappear if the pression which will at once proclaim the human voice work is carried forward by descending from the mein his folly, but is more likely to be an impostor, an instrument of supreme beauty. Not all the book dium into the chest rather than by descending from the chest in the most knowing the text of the open books of our of studies ever written will do this, not anything less the chest into the medium. art, imposes himself upon a nost easily deluded than the most carnest and constant attention to those G. E. C.—It hardly falls within the province of a principles which have long been known as the proper paper such as THE ETUDE to offer advice that dis-

Axioms for Singers.

When the body is in correct condition and acts in perfect freedom, soon responds to the will's de-Before the mind is awakened to the truth of art mand for pure tone, and placement and resonance study, the student will often be deceived by the num- become largely matters of psychic suggestion, certain ber of pages or books entire that he has passed qualities of tone being synchronous with the emo-

Stiffness is the result of use of muscles not re-

Buoyancy is the perfection of physical equipoise; there is in it no interfering muscular tension; every and volumes of studies for piano students are used fibre of the body is active; torso or limb can move which he must waken sooner or later, to find that he cular effort of breathing is at the waist, which

It is at this point in our culture that we may almost say that singing is a natural, functional If you are studying a set of vocalises which are doing, but to reach this point is a matter of long

wasting most valuable time, nuless you are con- more effort about the mouth, face, shoulders, etc. when singing than in fervent speech. The face must your control. No student can properly study voice be allowed perfect freedom for emotional expression,

Singers must have confidence in their bodies: they Piano students likewise must first secure a fair must allow the throat its freedom; they must allow degree of control over the hand before they at- the tongue to do its work; they must not allow the tempt the study of compositions of great difficulty; chin to attempt to aid the tongue, the lips to interfor though we may gain a degree of facility by the fere in vowel making, or the throat to attempt to constant practice of difficulties, yet a certain amount control the breath. When we learn to do no unnecesof presentation or delivery, with the thought of the of preparation is of the utmost importance, clse our sary thing, to make the singing effort as easy as nosvery efforts to overcome the difficulties of the "study" sible, localizing effort correctly, then such items in or "piece" will prove a means of aggravating the im-singing as attack, placement, resonance, color, the soproper conditions of the hands; and this effort will called covering of tone, legato, staccato, facile executlon, messa di voce, etc., readily respond to the cul-All art instruction should begin with work which tured mind's demands, and the study of singing becomes a delight.

To sing well is apparently an easy thing; but to conditions of the muscles of the hand, perfect free- learn to sing well is a great task, and no one who is not willing to work may hope to reach lasting suc-This implies correct hand shape and position and cess. The life of the vocal student is one of incesaction on the keyboard. When this is attained, the sant labor, thought, patient and constant hard work. varieties of touch must be cultivated, legato, stac- There is no royal road; the goal is reached by but cato, etc. These must be taught with exercises not few, and largely because but few realize the meaning

OUESTIONS AND ANSWERS.

M. P. L .- The exercises your teacher gives you for attack, if rightly understood and practiced, are coraccents, while all the while, from the point where it-a shock of the glottis. In beginning the word do the exercises on the first six pages. The book is

Devoted Reader .-- 1. Special breathing exercises are never used for increasing the tone. About the last thing a student should interest himself in is how to increase the tone, but rather how to control it-to

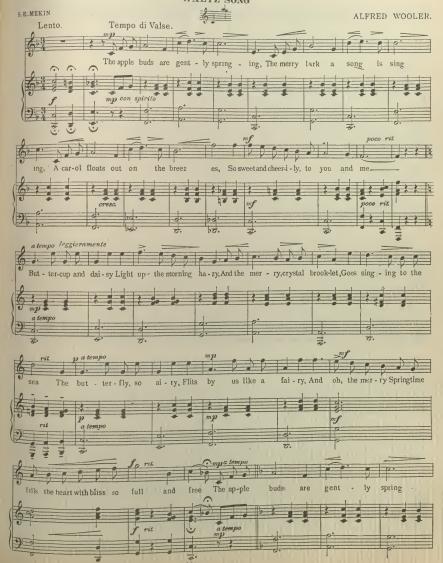
means of pure voice production. As final thoughts, criminates between one university or school of music and another. If you have followed THE ETUDE closely, you have read some rather pointed if not in-The singer's first consideration is correct condition word, method. I am of the opinion that for all asprove the old and create a new nonctime.

Progress is a great word in our language, and to tion of the body; then begins the study of breath around musical advantages, as well as in special studies, Oberlin is worthy of ranking very high.

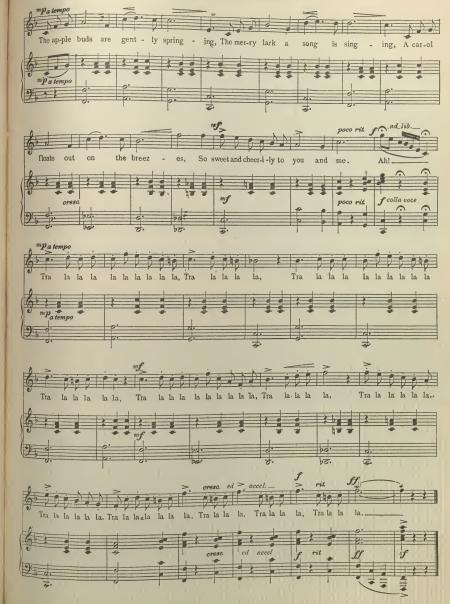
THE ETUDE

To my daughter Laura May SPRINGTIME

WALTZ SONG





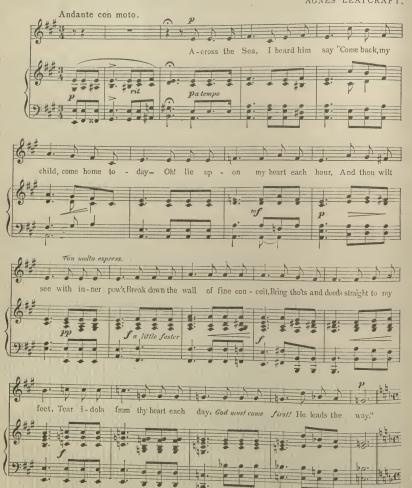


DEDICATED

In lowing memory to Mary Agnew

HE LEADS THE WAY

AGNES LEAYCRAFT.





EDITED BY EVERETT E. TRUETTE

are borrowed wholly or in part from other pedal or

The history of the growth of this idea of augmented stops in the practice of American organ builders is most interesting. In the four-manual organ, built for the Philadelphia Exposition of 1876, there were five sets of pipes in the Pedal Organ, 42 pipes in each set. These were Contra Bourdon, 32 ft., Open Diapason, Violone and Trombone of 16 ft., and Bell Gamba of 8 ft. From these five sets of pipes were formed, by coupling, six additional pedal stops, namely: Bourdon, 16 ft., Quint, 102/4 ft., Violonceilo, 8 ft., Octave, 8 ft., Trumpet, 8 ft., and Super Octave, 8 ft. Thus, in the pedal of this organ there were but 210 pipes, instead of the 330 plpes, which would have been required to supply the eleven pedal stops under the earlier systems of organ construction. This organ was afterwards placed in the Roman Catholic Cathedral, at Buffalo, and is still in use.

Another important step in the augmentation of the Pedal Organ was taken in the borrowing of 30 pines from the Swell Bourdon to form a Lieblich Gedackt, 16 ft., for the Pedal Organ. This is a very praiseworthy device, and obviates the necessity for a division of the Swell Bourdon into Treble and Bass, aa in the old manner, since the soft covered tone is always available, being continually drawn on the

The Great Double Open Diapason, 16 ft., is by this system also available for borrowing on the Pedal Organ to form a metal 16 ft. Diapason, Violone or Dulciana, thus utilizing pipes which otherwise would be raroly heard to such advantage. By some buildera pedal has been made to include the manual 8 ft. Diapasons, Flutea and Strings.

In some of the four-manual organs built by the German, Walcker, of Ludwigsburg, the fourth manual has no pipes of its own, but commands all the reed- written and the massive left hand chords must be when organ recitals, except by a few prominent organstops from the other manuals. A salon organ has modified or abandoned in order to let the pedal part ists, were scarce indeed, and a new set of players just been erected in New York in which all the stops be heard. may be played at will on either manual.

The use of tubular and electric actions and individual windchests makes it practicable for the in the course of a fugue mark the forte of the organ. ideas, discarding many former tranditions and inpresent-day organ builder to borrow any stop at Thus also we find that all authorities on the playing fusing into their work care for details and attention out interfering with its use alone or in combinations on its own keyboard. Thus, to give but a single in this principle, in most of the large German organs, to see the names of Lefebvre-Wely, Edouard Batiste, stance among a vast number, the Swell Stopped the Pedal section contains more registers and is of and many others of their time, and instead we find a Diapason can be played as accompaniment on an greater power than the Great section, and even in growing tendency for Bach, Mendelssohn, Hande in combination with Oboe or any other solo stop on its own proper keyboard, and any other stop can be the occasional bass tones found in the simpler and Reger, who is a revolutionist in his writings and re-

In places where there is a lack of room for the placing of the organ, or where, on account of a limited appropriation of money for its purchase, it is deappropriates or many a pro-graphe to have an organ as compact, and at the manuals the 8-ft, stops are numerous and important, Bach fugue as the piece de resistance on many a probuilding the organ will save a large percentage both

Another and quite different sort of augmentation sary pipes are borrowed from a higher or lower stop. Thus the Pedal Violone, 16 ft., will have but 12 pipes. of its own (the lowest octave) and all the upper tones will be borrowed from the manual Gamba, from the Violin Diapason of 8 ft., or from the Pedal 8 ft.

In many of the organ schemes These and other similar borrowings are in most AUGMENTED which are published nowadays, cases reprehensible for the following reasons: First, It is perhaps effective as an octave stop of 8 ft., but it especially when a new organ is to the Pedal stops should be of larger scale and of is not available as a soft open flute tone for combe opened and the names of the broader tone than the corresponding manual atops, bination with the Bourdon, and for obligato bas stops and other expressive resources of the organ are and for this reason a manual atop cannot take the passages enumerated, the word "augmented" will be found in place of its counterpart on the Pedal; therefore, brackets at the top of the list of Pedal stops. This when the manual Bourdon is borrowed for the pedal word, thus used, means that some of the pedal stops it does not displace the pedal Bourdon proper, but becomes a Lieblich Gedackt or an Echo Bourdon, and, similarly, any other manual stop, when it is to be borrowed for the Pedal, must take a diminutive name. The Pedal stops, Diapason, Bourdon, Violone and Trombone, being of broader scale and intonation than the corresponding manual stops, it is not possible to borrow pipes for them from the manual stops, for the pipes borrowed from the manual must be voiced too and organ composers have always been in advance of heavily for a manual stop, and they will still be too organ builders in matters of musical effect, such as light for the pedal stop; so, in organs where this the compass, power, quality and balance of stops, particular kind of augmentation prevails, viz., the and the actual employment of the organ in music extension of a manual stop downward to form a making. Many things invented by manufacturers Pedal stop, we find that the lower octaves of the which are novel and ingenious are not of musical manual stops are too heavy and the tone of the value, for while they may represent a new means of Pedal stops too light.

> and at the bottom, being full and effective in the middle of the compass, since the highest and lowest for the organ which may be used to show the disproportions arising from the partial borrowing of stops. Among these are the Finales to Thiele's Variations, however small or large it is to be .- Herve D. Wilkins. to Van Evken's C minor sonata, to Batiste's Offer toires, Op. 8 and Op. 9, to Buck's E-flat Sonata, and a great number of similar Finales by composers of distinction

In these Finales and in much other music with, ORGANISTS. obligato Pedal, the pedal sound must be of greater volume and power than the manual sound, since the extended from East to Weat. Americans are pro this borrowing of the manual stops for use on the not in chords but usually one note at a time, simulcovering the same tonal region in which the pedal sound is expected to assert itself. In the above pieces it will be found impossible to render the music as

August Haupt, the eminent Berlin organist and with honor and distinction for years. teacher, used to say that the entrances of the Pedal of Bach advocate that the pedal part must be regis-

the Full organ the Pedal tone is predominant.

stops arises from the fact that the unison pitch of smaller towns, and by those far removed from the the manual is of 8 ft. and that consequently on the large centres. Even in the far West I have seen a while the octave atops, both above and below the gram and it received the greatest appreciation and uniaon pitch, are voiced so as to be subordinate and applause. The general make-up of the program is of stops when borrowed for the Pedal must rank as soft are many orchestral works well adapted for the abouter and quite unitarity and normal tone for the king of instruments, others should never be played, Pedal is the 16-ft, tone, the 8-ft, and 32-ft, stops being and the present generation of players are beginning to accessory to the 16-ft, stops. Thus the sort of aug- discriminate and eliminate much that was formerly mentation or borrowing which contemplates the ex- done, and now retain only the best. tension downward of a manual stop to form a pedal To achieve success, the first and most important stop is erroneous, since the pipes common to both thing to gain is the true legato—the close binding of stops will be out of proportion in both directions, too the tones, without overlapping and blurring. To make Violoncello. Likewise, the Pedal 8 ft. Flute may also heavy for manual chords and atill too light for a the organ tone ring is difficult, but it is being ac-

32 pipes of a manual stop, such as the Bourdon. Contra Gamba or the Double Diapason and perhaps the Trumpet or the Fagotto of 16 ft., and give them diminutive names as soft pedal stops.

When there is ample room for the new organ and adequate funds for its purchase, it is better to have all the stops complete and independent of each other The organ will gain in charm when each stop can have an individuality of its own and not be a mere duplication of another stop. A pedal Flute with its own proper tone is lovely and interesting, but when it is the borrowed octave of the Open 16-ft. Diapason it is hard and common and lacks the flute quality.

The borrowing of stops also introduces an element of confusion into the registration of organ music, effects heretofore made by coupling are nullified if part of the stops stand as already borrowed for the coupled manual or pedal. The true test of augmented stops, as of every other device in the organ. whether speaking stop or mechanical accessory, lies in availability as a means or as a help to musical

The art of music is greater than any instrument expression they are not so practical as other means The natural manner of a manual stop, as of a already in use, and some of them aim at securing a voice or an instrument, is to taper both at the top saving of cost in the organ at a accrifice of musical

Since an organ represents a rare and permanent tones gain effect by reason of their isolation, by their investment, it is most desirable that it should be height or depth, as compared with the middle tones. well-planned and perfectly made. No matters con-There are a great number of standard compositions nected with a new scheme should be spared from due consideration and no question of cost should be allowed to hinder the tonal perfection of the organ,

> WITH the advent of Alexandre Guilmant in this country, organ playing received an impetus that has een far-reaching, and long since

pedal ia essentially an obligato instrument, playing gressive to a degree, and at the time of the first visit of the distinguished and representative French tancously with chords on the manual, sometimes organist, the musical atatus of the organ world, so far as America was concerned, was in a transition period, ready to adopt new ideaa and develop them. This was the year of the Chicago Exposition, a time were ready to replace those who had held positions

to the introduction of a higher grade of music into tered louder than the manual part. According to their programs and service lists. It is a rarity now Guilmant, Rheinberger, Widor, Franck, Smart, The above pedal usage does not, of course, apply to Capocci, and the new giant of the organ world, Max used alone or in combination on either keyboard at lighter forms of organ music nor to the basses in accept, and is a reconstruction now before the public. While but npaniments, all of which must be duly subordinate. a few years since organ recitals were a rarity, they The essential difference between manual and pedal are now given by many local organists, even in the ssory to the 8-ft. sound. Thus the manual 16 ft. a character most gratifying to observe. While there

Noncentrative only 12 pipes of its own, and the lower tones pedal part to be effective against them. Thus the complished, and students are coming in large numbers. only commer able way to borrow is to take the lowest bers to our musical centres for work, many remaining

to take advantage of what is offered here, rather than construction and their tone; the more modern stops, study in Europe, as heretofore.

many details of the instrument can easily be handled, while the addition of a phonetic pronouncing voca with a less amount of time spent on effects, gained by lary of organ stops will prove most useful. a too early study of registration. First master the instrument and acquire the legato touch, then let registration and repertoire follow.

is no novelty to produce oratorios, cantatas, and so forth, now. Many of the large churches give them at regular intervals, and with surprising frequency, when poser. one stops to contemplate the work involved.

When we can arrive at a uniform system of organ building-and may it be at no distant day-the work of the organist will be largely modified, for now he must learn each new instrument, and to those who concertize the largest barrier to succeed will have been removed.

The American organist holds his own; he has talent, ability and experience, and, coupled with this, an enthusiasm and progressive spirit found in no other country, with a determination to progress and be an honor to the profession .- William C. Carl in the V V. Commercial.

This noted hymn-tune England in 1823, and Mus. Co.). died in 1876, at the age of fifty-two. In July, 1849. he was appointed to a minor canonry in Durham Cathedral, and four months later to the precentorship

of that magnificent sanctuary. The clergyman-composer was also a good organist, and during his incumbency of St. Oswald's, Durham, ner Co., of Boston, for the Cathedral of St. John the keyboard of the organ was situated so close to the Divine, New York. This Company has recently the reading-desk that he would often read the service been re-organized with Mr. Ernest M. Skinner, Presi-

generally diatonic, only a few skips being employed, be succeeded by Mr. Tali Esen Morgan, of New York. and these generally on the notes of the tonic triad.

would have it printed. Otherwise, it was altered and life-long member of the church. re-written until it was pronounced singable.

His most popular tunes were: St. Cross ("O Come

A COMPREHENSIVE tionary of Organ Stops, DICTIONARY OF English and Foreign, antheoretical, historical, es-

Mr. James Ingall Wedgewood, F. S. A., Scot.; F. R. Hist S., has recently been published by the Vincent Music Co., of London. This work, of some two hundred pages, is most useful and valuable to every organist, as well as to others who wish to have at hand erery reference book required. It is copiously illustrated with excellent cuts of numerous organ pipes, and being arranged alphabetically, any stop can be

Mr. Wedgewood has made an exhaustive study of

Bourdon, are carefully described with regard to their may often be settled on the score of rhythm.—Ex.

like the Diaphone, Tibia Plena, Phoneuma, etc., are In organ work there should be system and method minutely treated and illustrated so as to give to any In organ work and free and independence between hands and feet, one a clear idea of their construction and peculiariand the student should not be allowed to proceed ties. The chapters on Reed-voicing, Pitch, Win and the state of the pressure and Mixtures are valuable and instructive

PANTASIE Dramatic, by Alphon Musical services are now the order of the day. It NEW MUSIC. Mailly (Schirmer), originally wi ten for organ, violoncellos double-basses, arranged for organ alone by the co

Compositions by Russian composers, transcribed i organ, by James H. Rogers (Schirmer): Prelude, Glazounow; Andante Cantabile, by Tchaikovsk Fuga Cromatica, by Liadow; Meditation, by Gr. chaninow; Berceuse, by Iljinsky; Elegie, by Yo feroff; Sphärenmusik, by Rubinstein, and In Modo Religioso, by Glazounow.

Concert Fantasia in F minor, by Arthur Bird (Schirmer), a very effective and brilliant fantasia for concert programs.

Romanza and Scherzo, by Will C. Macfarlane (Schirmer). Two interesting compositions of medium difficulty which will be useful to most organists,

NEW CHURCH MUSIC

Te Deum and Benedictus in A, Mrs. H. H. A. REV. JOHN B. DYKES. composer was born in Beach (Schmidt); 149th Psalm, Dvorák (Boston

> A LARGE organ, to cost about \$50,-MIXTURES. 000.00, the gift of Mr. Levi P. Morton, is being built by the Ernest M. Skin-

and turn round and play the organ whenever occasion dent, and Mr. Robert Hope-Jones, Vice-President. Mr. E. M. Bowman, who has been director of the He composed nearly 300 tunes, many of which were choir of the Baptist Temple Church, Brooklyn, for extremely popular and appeared in the hymn-books of the past ten years, has resigned to accept the posiall creeds. He had a rare gift of melodic simplicity tion of organist and choir-master of Calvary Baptist and a spirit of true devotion. His melodies were Church, New York. At the Brooklyn church he will

A ten thousand dollar organ, built by the Eatey Whenever he composed a new tune, he would have Organ Co., was recently installed in the Baptist it sung in the vicarage drawing room on Sunday Church, Brattleboro, Vt., being the gift of Col. Jacob evening, by the members of his family and friends. Gray Estey and Julius Harry Estey, in memory of If this "tribunal" decided that it would "take," he their father, Gen. Julius Jacob Estey, who was a

In the days long ago, when the Tate and Brady and Mourn with Me a While"), Nicea ("Holy, Holy, version of the Psalms was in use, the Roman nulioly. Lord God Ahuighty"), St. Cuthbert ("Our merals heading the Psalms were a great puzzle to a Blest Redeemer, Ere He Breathed"), Hollingside certain village clerk. His vicar could not induce him ("Jesu, Lover of My Soul"), Harbury ("Nearcr, My to use a book in which he had written the numerals God, to Thee"), Dies Irse ("Day of Wrath, O Day for him in plain figures. The old man could underof Mourning"), and Melite ("Eternal Father, Strong stand that XXX stood for thirty, but beyond this number he could never master his difficulty. By counting the psalms from it, or by some other pe-A Comprehensive Dic culiar calculation of his own, he generally managed to give out the Psalm correctly. One Sunday, however, having dozed during the sermon, he had forcient and modern, practical, gotten to make his calculations; and, having to give out the sixty-seventh psalm, he commenced in the thetic, etymological, phonetic, the author of which is usual formula of those times: "Let us sing to the praise and glory of God," and then added in a loud voice (without any embarrassment), "the L X V and two eved Psalm!"—Musical Opinion.

A popular weekly has been drawing some stories of the old parish clerks from its readers. One man tells of a Shropshire clerk who was very musical, and who often wished to introduce his violin into the ehoir which was superintended by ladies. The violin was, however, objected to. The clerk played exthe subject of organ stops, has collected a fund of in tremely well, but sacred music only. On one occasion formation relative to the historical side of the sub- (when some young people wished to improvise a lect, and has produced a work that is not only useful dance) they sent for him, and were very much surbut essential to every organist. Unlike many writers prised when he said that he could not play any dance on musical subjects, he has thoroughly mastered his music. They brought music books to him, begging whilet, has shown much literary power and no little him to play some simple waltzes. "I canna do it, skill in the play some simple waltzes." skill in treating each stop separately, and has exbiblied a most commendable catholicity in giving to if that'll do." No doubt it could have been made to very inventor and organ builder the credit of his do. I have heard a solemn psalm tune transformed into something which made the listener think of All obsolete stops are defined, the standard stops, "jolly souls" and "ilowing bowls" and the light fanlike the Diapason. Dulciana, Voix Celeste. Oboe and tastic toc, too! The question of sacred rersus secular tastic toc, too! The question of sacred rersus secular tastic toc, too! The question of sacred rersus secular tastic toc, too!

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t-	Shackley, F. N	Rejoice in the Lord. 2 keys	.50
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chestra, and to wish it and its accomplished direct the "goose" lurks in every clarinet. during the present season.

It is a pleasure to to superhuman heights in, say the Prelude to Lohen-THE NEW YORK record the excellent grin, and yet all the time contains in itself possiSYMPHONY ORCHESTRA. work of the New billities of feline or wolfish ululation. Triate lupus—

a matter. If it is Miss Winn's opinion that all York Symphony Or- fidibus: every fiddle is said to have a wolf, just as teachers, whether they be artists or not, must live.

success and public support. Mr. Danirosch has proven not but be struck by the unassertiveness of this beau-unquestionable and easily ascertained) that there are quite conclusively that an excellent orchestra under tiful instrument. It is not often that one meets a countless teachers in the United States who, bay excellent leadership can prosper even in New York; viola player who adopts the career of virtuoso, pering no certain knowledge of the art they profess to and our public is greatly indebted to him for its haps because with the exception of Berlioz's Harold teach, do an incalculable amount of injury every enjoyment of a number of superb musical offerings in Hally, there is no orchestral work of first-rate imvyear. And it is these very teachers who should portance in which the central role is assigned to that Especially grateful should we be to Mr. Damrosch instrument. Indifferently described as the alto or been encouraged to study music.

WE print below an ar-AN ARTICLE OF ticle by Miss Edith Winn, entitled: "Who Should Study the Violin?" Miss

Winn's article, and the several questions it raises, will probably interest the majority of our readers. Much more, however, might be said on this subject than Miss Winn has briefly expressed in her article. Nor do we quite agree with her viewpoint when she asks (in answer to Felix Weingartner's utterances). "Are not artists paid for their time?" If Mr. Weingartner's uncompromising attitude towards talent less pupils seems "unpractical" or unnecessarily harsh. Miss Winn's opinion is surely open to criticism as savoring of commercialism.

Now we do not wish to be misunderstood in such then we agree with her absolutely. But we are of the tor, Mr. Walter Damrosch, a continuance of artistic Descending from the violin to the viola, we can opinion (and our opinion is based on facts that are in justice to themselves and to others, never have



THE NEW YORK SYMPHONY ORCHESTRA. FELIX WEINGARINER CONDUCTING.

for the masterly performances we were enabled to tenor, the viola is of all stringed instruments the hear under the leadership of Felix Weingartner. one most readily mistaken for a human voice. These were concerts long to be remembered, some never to be forgotten.

The excellent photograph of the orchestra which we reproduce is a flashlight picture taken recently at Carnegie Hall, and showing Felix Weingartner at the head of the orehestra. Ah! what would we not give to possess a picture of Weingartner's first at-

THE violin is comadmitted as indicating its supremacy. But viewed

as a voice, the violin is the prima donna of the orehestra. To it are assigned all the beaux rôles-the Lover." most brilliant roulades, cadenzas and embellishments the most perilous ascents into aerial altitudes. And the voice of the violin-which has ingeniously been as a Viardot differs from a Melba. It soars to angelie, sounds and mass effects.—Liszt,

The 'eello, however, is the singer par excellence of THE VIOLIN? the orchestra, the perfect representative of the cantabile style. What lessons in phrasing may not cre ability and talent study music?" Such authorivocalists derive from such players-to mention the ties as Joseph Joachim, Xaver Scharwenka, Felix first that come to the mind—as Jean Gerardy, Hugo Weingartner and others, have expressed opinions. Becker, or W. H. Squire!

tempt to conduct an orchestra (Leipzig, 1882) when habitually wont to mimic the fiddle on his instrumusic lessons will really pay. He holds piano study the present writer performed his part of concert ment, which, by the way, was not a true double-bass, to be of first importance, and the cultivation of the the basso profundo of the string band, is often over-serts that every child should learn to sing. THE VOICES OF THE strain in the voice of the voice of the strain in the voice of the voice of the strain in the voice of the voice of the strain in the voice of the vo much of the sombreness and picturesque savagery of child's nature. He claims, however, that practice the modern Russian music depends on the use of the should be regarded as a relief after school hours. basses. From C. L. Graves, "Diversions of a Music- He also asserts that the untalented should not be

By the development of its harmonic power, the innate sense of rhythm, ought not to study. piano tends more and more to assimilate all the orthe voice of the voint which has migratured to be passed electron to the passed electron to declared to over much the successful as the voice of a woman it can produce, with a few exceptions, all the traits, Hollaender has ever given a lesson to a beginner somes to the following as the content of the combinations, all the figures of the most protional expressiveness, according to the skill of the found composition, leaving only to the orchestra the

A MUSICAL contempo WHO SHOULD STUDY rary has recently discussed the question:

"Shall children of medio-

Joachim says that the child should be entrusted Bottesini, the famous double-bass player, was to a conscientious teacher who will judge wbether but half-way in size between it and the 'cello. The voice to be essential. This accords exactly with the real beauty as well as the utility of the double-bass, views of Mme. Helen Hopekirk, of Boston, who as-

> forced into music. He feels that those who are lacking in musical sense, and who have little or no

player and the demands of the composer, as much advantages (immense, it is true) of diversity of to treat an average ungifted pupil. They do not take pupils in the early stages of development. Doubtless

this accounts perhaps for a statement made by one of once. The best teachers are those who can make them to the effect that one might possibly teach the much out of little Kreutzer Etudes in the second year of study!

Xaver Scharwenka touches upon a vital point. are given which show that general education counts ship in which America takes pride. -Edith Winn. for nothing, musical education for something, technic and concert appearance everything. How well this applies to the Prague school!

Herr Scharwenka has struck a vital blow at the QUARTET. weakest point of foreign study. A young concertmeister in a German city, once a pupil at the Hochschule, had played almost everything in violin literature at eighteen years of age, and yet he could hardly add a column of figures correctly! At the Hock- old-time charm and magnetism to the numberless schule his deficient general education did not count players who through five decades regarded this re-

In summing up these opinions, we may say that Xaver Scharwenka's is the surest view set forth. He says: "You ask whether our children shall enjoy The musical graduates of Wellesley, Vassar, Oberlin, musical instruction? I maswer with a conditional Smith and other Northern colleges, as well as Ranmusical historical frame one dolph-Macon, Converse and other leading Southern might say 'no,' for the purpose of today's efforts colleges, require five years of college work with along musical lines is absolutely wrong. On one side music as an elective. Experience and observation ererthing passes toward the concert stage and on have proven that the literary students who take music the other side to the teaching profession. Technic as an elective do more thoughtful work and are better is cultivated almost exclusively without regard to equipped for life work than are students of music the papil's inner development." He goes on to con- who limit themselves to the study of keyboards. demn the tendency to exalt mere technical virtuosity, Out of such colleges come well-balanced young stating that mechanical drill kills talent. Statistics women, not virtuosos. This is the kind of musician-

Who that loves music or has THE JOACHIM studied any branch of the art, whether seriously or otherwise, in any part of the civilized globe. has not heard or read something concerning the

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No other change has taken place in the personnel of this unique string quartet within the memory of the present writer. Mr. Wirth, viola, and Prof. Hausmann, 'cello, though younger men than Joachim, have grown grey together with the leader whom they idolize; and their services to the musical world, as quartet players, will surely continue as long as they and Joseph Joachim are blessed with life and



THE JOACHIM QUARTET. (Original by Schmutzer.)

Our American colleges do better than that. At to be conjured with in connection with the organiza-Wellesley, Smith and Vassar, music study goes handing the which the venerable artist called into life many in-hand with the regular literary work. This makes years ago, and still leads with amazing enthusiasm broad musicianship. Much money is spent in this world on the untalented. Parents should study their children's gifts. Felix Weingartner says:

so much "bungling." Are not artists paid for their time? He recommends that the State lay an exorbitant tax upon every instrument not used for prodo? Herr Weingartner would cripple that great mass of teachers, especially women, who devote their lives to teaching the rank and file whom distinguished artists will not take. He is the most unpractical of them all, for why should not Johann Müller buy a the money to pay for it?

In America we have hundreds and thousands of for the rank and file; who should rebel? We are paid for our work. The most obtuse and ungifted pupils have often taught me the most. A teacher cannot evolve a system or a plan of work from conlact with the gifted. They will grasp details at as long as the organization remains in existence.

and time-defying skill.

Joseph Joachim, the soloist, is, alas, no longer remarkable for those peculiar qualities which char-"Musical instruction should be given only to those acterized his playing a quarter of a century who have outspoken musical talent." He then goes Nor could this well be otherwise. If one but stops who have outspoken musical talent." on to deplore the fact that artists have to listen to to think that Joachim has long since passed his 70th year, one must marvel at the fact that he still possesses sufficient vitality, enthusiasm and instrumental skill to appear before the public as of yore as the fessional purposes. What would the music dealers ideal leader of an ideal string quartet. And an ideal quartet player he is still considered to be, even by those who can no longer deceive themselves into believing that Joachim's career as a solo player did not terminate some years ago.

The personnel of the Joachim Quartet has underplane and let bis children pound it all day if he has gone but few changes in the past twenty-five years. The first change occurred when Mr. de Ahna died -early in the nineties-we believe. This excellent ungifted students. Our conservatories throng with violinist was succeeded by Johann Kruse, a genial them. Our whole life teems with downright drudgery musician and able performer, who, after a comparatively brief association with the Quartet, took up his residence in London. Kruse, in turn, was succeeded by the well-known violinist, Carl Halir, who doubtless will remain the second violinist of the Quartet

Teachers' Round Table

CONDUCTED BY N. J. COREY.

Some Amusing Experiences.

THE music teacher's life is not devoid of variety. We sometimes think that it is confined to a pretty steady round of routine and monotony, and like everybody else in every other business or profession, we wish we had followed some other vocation. Such fits of depression are occasionally lightened, however, by amusing experiences, and as this department is not closed to the lighter side of life, we are glad to print a letter recently received. It is entitled

One Teacher's Experience with a Nervous Pupil.

"Not long since, a heavy knock at my studio door warned me of the presence of onc of the masculino gender. On opening the door, I was greeted by a very large man, a stranger to me, who inquired if I could receive a new pupil, and if so, what were my terms for tuition, and at what hour could I begin to give the lessons? As my terms were satisfactory to him, and the only available time happened to be the hour in which he called, my new applicant decided to begin at once, as he had just purchased a

"I began the lesson by making inquiries regarding the names of the keyboard, keys and music notation. and found my new pupil entirely ignorant of both subjects. I soon enlightened him regarding the manner of applying the letters of the alphabet as names of the keys, and proceeded to place the left hand in a two weeks later at the Boston Theatre. She had atfive-finger position on the keyboard. I found tho tended the first rehearsal that day, and discovered hand showed signs of hard, heavy work, and was con- that when the curtain rose on one of the acts, she sequently very stiff and stubborn. I drew a long was to be seated at the piano playing "Way Down sigh as I thought it would have been better for my upon the Suwanee River." What was she to do? new pupil to have chosen a bass-drum to learn to She had never played a note upon the piano in her play on instead of the piano. However, as he ap- life. Nevertheless, she asked me to teach her to peared very much interested, I put forth my best play this air so that she would be able to appear efforts to shape the unruly hand for a correct play- as expected on the opening night of the play. I ing position. After several attempts, I discovered signs of perspiration on the stubborn hand and anx- task she had set for herself. She assured me, howions brow. Then with a sigh of despair, my pupil ever, that it was an imperative one with her or she remarked: Now, here! I might as well tell you would lose her position, and that she would there only indirectly interested. What he learns about it first as last, that I do not expect to learn to play; fore come every day for a lesson and put forth every is very apt to be picked up in a desultory sort of for her, but she is so extremely nervous that I cannot get her to consent to having a teacher to instruct her, and she therefore began her lessons. At the her, so I decided to take the lessons and give them third lesson she began to show signs of complete bers of the community whose knowledge of matters to her at second-hand.' I discouraged this method of procedure and suggested that I should call at his residence the following week, meet his wife and fashion that might be allowed to pass muster. She give him a lesson in her presence, she not to know had told me at the beginning that she could play that I understood her nervousness in the matter.

"In due time I called, and the suggested plan was carried out. The day following I received word that would seem eminently appropriate to play it upon I had made a favorable impression, and was re- that instrument. She had made this request, she I had made a nevertool impression of the management insisted upon the piano. the lessons to the madame herself. Everything has But at the fourth lesson she appeared with a much gone along very smoothly, and my nervous pupil has proven to be a very satisfactory one, even though beginning in middle life.-E. L. Sanford,"

Doubtless many of our readers could record experiences of a similar nature. The person who comes into contact with many persons is in a position to encounter ignorance and nervousness of various kinds. I have had a few of these experiences, and although that will be of interest to us all. It is as follows: this department is generally devoted to combating that sort of ignorance which is directly injurious to the cause of music, or the efforts of good musicians, yet we shall all be glad, from time to time, to take

you have to practice?" I explained to her that this was generally considered necessary. "Why," she said, "I supposed one learned everything at the les-After further conversation it developed that she had just been married, and that she desired to take piano lessons secretly, in order to surprise her husband when she had learned to play, as she knew that he would then buy her a piano. Finding that practice could not be avoided, she said that she had friend who, she thought, would let her practice on her piano. If this could be arranged, she was to appear for her first lesson, and begin to prepare the great "surprise" for her husband. She came and took her first lesson, which turned out to be a great surprise to her, for she said that she had expected that she would be given one of the popular pieces of the day to begin on. Nevertheless, she began to practice what I gavo her. She came for two more lessons and then gave up, discouraged, appalled at the training necessary before the fingers could be made to work. She abandoned at once the "surprise" for her husband, and the piano for herself. She could not pay for lessons if it took so long to learn. She had expected in a half-dozen lessons, at the most, to be able to learn to pick up at once any of the popular music of the day.

On another occasion there came to my studio an actress who had been engaged to play a prominent rôle with the Kit Chanfrau Co., which was to open explained to her the almost impossible nature of the exertion to have the piece learned. Under the circumstances I was bound to do the best I could for discouragement, although I had begun to think that perhaps she might get the melody learned after a of the musicians in the same locality. But these the banjo, and I had suggested that as this particular scene was located upon a Mississippi steamer, it more cheerful countenance. The management had finally consented to the banjo, and so she settled her bill and departed much lighter at heart.

A Course in Musical Reading.

We have a letter from one of our most earnest and progressive teachers, which presents a matter

"There is one thing I would like to suggest, for it is a matter that is very close to my heart. Would it not be possible to formulate a progressive course a majority of such students to do any colluteral read in music, and compile an outline of text-books in the note of some of the amusing experiences of our memlowed out, would lead up to a high-art standard in I remember, several years ago, when I was teaching remote places? I have lived in this city for four in Boston, that a young woman came to my studio, years, and assure you that a more unmusical place within the brain, until it becomes vivined by some could hardly be found. No artists have been here detive, living fertilizer. The one most important and active, living fertilizer. one day, and wisness or straine or passe to be passed at the passed of t

succeeded in bringing fifteen students up to a point where they have received the approval of Mr. W. S. B. Mathews, who has examined their work and signed certificates of high merit for them.

"Now, until one has tried it, one caunot realize the trouble of not having suitable books, or the terrible waste of time that may be spent in copying, for I have been obliged to compile all subject-matter from week to week. I am teaching seventy hours week, and am obliged to have an assistant teacher. so you will realize the need of a definitely laid out course. My work is classified, and all students are obliged to study history, harmony, counterpoint, form and terminology with their piano work. I have been a thorough student of history, having taken a several years' course. I am using the History of Music, by W. J. Baltzell, published by Presser, in my class, but I want a classified list of operas, containing at least a hundred works; a work on form for class drill, a list of oratorios, program music the various schools of the world, similar to that which was published in THE ETUDE two years ago, and which I am still using.

"Now this is all from one of several thousand able teachers of music who need help in this direction and who are living at a distance from large cities. and struggling against many discouragements, one of the greatest being the lack of this systematized course which I am asking for. I have had THE ETUDE from its beginning, which was when I was a child. I have been using THE ETUDE question scheme of last year and have found it a great help, but what we need is something in the style of small books for class work, or possibly one large work which would include all essential work in the theory of music, I am confident that this petition is deserving of attention, for many teachers have written me asking for my outline of work, which has been a success in every way. I spent nearly all my vacation last sum-

mer granting these requests.

Here is a subject concerning which we invite contributions from teachers who read the ROUND TABLE. Perhaps some of them have laid out courses along these lines, and made a success of them with their pupils. If so, perhaps they would be willing to give their fellow-teachers the benefit of their experience. A great deal more could be done toward imparting general instruction of this sort than is usual with most teachers. In fact, it must be done if we are ever going to become a musical people. Who is to furnish the initiative toward raising the standard of musical intelligence if not those who are studying music? Who is to give the impulse that starts the hall rolling, if not the music teachers? It should come from teacher to pupil, and from pupil to people. The average man is too busy to investigate If, however, he has a genuine love for music. it is often astonishing how much information he will musical was vastly greater than that of the majority are few, and those who are studying music are many. They are the ones who need to be educated first. The main problem for the music teachers lies in the education of their students, and coupled with it the endeavor to induce these to try to interest their families, and pass as much of their knowledge on to

To accomplish this constitutes a part of the struggle of the earnest music teacher. For, assuming that the teacher is well informed in his art, and is interested in trying to teach his pupils along broad lines, he will find himself at the very start confronted by a seemingly insurmountable barrier, in the astonishing apathy of a large number of music students towards their art, as impenetrable as a stone wall-It is difficult to induce many of them to even practice their assigned lessons as diligently as they ing or study whatsoever in connection with their art Worse yet, it apparently does them but little good after they have done it, and for this reason: Preliminaries many extraction and the practice does not seem to be possible to arouse an interest in what is being done; and this seems to be the own that is being done that the own that is being done that the own that the own that is being done that the own that the o "Practice," she exclaimed, in an amazed tone, "do outside of my class. Through this medium I have most difficult thing to awaken in the average pupil

able sounds they hear coming from the instrument. They seem to have musical natures, and are fascinated shown no more forcibly than the manner in which tion to details of composition more exact. the average pupil will treat the music that comes into his or her possession. Assign the pupil one of Chopin's nocturnes, for example, advising that one of the collective editions containing them all be pupil with a living, active interest will not rest content until all the nocturnes in the book have been tried over, and their principal themes and general character made familiar. Curiosity to know about them will even be so great as to cause the practice of the one assigned to be neglected to a certain degree. Not so with the general run of students; they will come to their lessons with the leaves of their books uncut with the exception of the one assigned for practice, absolutely indifferent as to the others.

Have you ever noticed how the greater part of the work of this world is done by a few people? Whether it be church, society, or organization of whatever kind, or even business institution, the burden of the work falls to the few. Is it any wonder that so few succeed, when so few possess any original initiative of their own? As in the world at large, so in the teaching of music, the burden of the work must be done by the teacher. Like the mother with a snoon. feeding gruel to a child, so is there many a pupil to whom the teacher must deal out all the musical knowledge he will acquire, morsel hy morsel. Nor will he endeavor to pick up any additional information aside from that given by the teacher, or as

Keenly interested pupils will be impatient to try

everything that comes into their possession.

It is for this reason that a systematized course of collateral instruction, such as that suggested by our correspondent, would be most valuable; not only for use with pupils, hut there are thousands teaching music in this country who need such a course equally as hadly, or even worse, than the pupils themselves; for it is an open secret that there are many who are teaching music who do not begin to be so well informed as many amateurs and dilettanti. Many teachers cannot impart collateral knowledge, or direct its acquirement, for they have never had it themselves. A general raising of the standard all along the line is desirable, and beginning first with the teachers. Many teachers are informed, many are anxious for knowledge, and still more are waiting to be awakened. For example, hundreds have come under my own personal observation to whom it had never occurred to even as much as help themselves by subscribing to, and reading, a magazine like The ETUDE. It will be a good plan to try to stimulate them in some way to a higher interest.

We would like to receive suggestions looking toward such a course, and with the purpose of publishing it in this department in time for teachers to be able to take it up for their work next autumn. We would like to know just what branches have been considered necessary, and what text-books have been used in making the teaching of the various subjects attractive to pupils.

THE STUDENT-TEACHER.

BY HARRIET PEARL SKINNER.

To the girl who is studying music with a serious purpose, who hopes to make of herself a true musician, who cheerfully toils through her exercises and scales that her fingers may be trained for the works of the great masters, I wish to offer a suggestion to help her on her way.

must be taught from the beginning, and let the earnest girl teach, and teach with a will.

and so definitely as the habit of explaining its points to someone else. If the girl who is apt to be puzzled by musical time and rhythm will but go back to the beginning with a pupil all unacquainted with musical values, and carefully work out these things so that the child thoroughly understands them, she will find over the one who is constrained to hold his head school does not look encouraging.

Sometimes even those pupils with a great natural that her own grasp will not only have become im- bent over the score. The advantage lies in the freeher solos so that she can play them without notes, by the beauties of music, but they find the drudgery will but drill someone else in the practice of throwof practice most irksome, and the acquirement of ing away the printed page, she will discover that her collateral knowledge extremely hurdensome. This is own memory grows much more keen, and her atten-

For a student whose idea of the scale is vague, and who is at a loss to define the key in which a composition is written, teaching is imperative. By the time she has taken a child, with a child's necessarily bought, thereby saving money in the long run. The slow pace, through the entire category of major and minor scales, the student-teacher can instantly declare the key in which any given composition is written, and can, moreover, give the signature of any mentioned scale without hesitation.

Perhaps the greatest benefit of all comes to the girl when she sees the difficulties under which her pupil is laboring, and must delve into her own experience for means to overcome them. In order to subjugate ten crude and rebellious fingers, she must recall studies of her own which perhaps caused her many a pout and frown, and if these are not practicable activities that will bring the troublesome fingers into proper behavior.

Besides these benefits, the student-teacher will establish her ideas of program making, variety in style, the salient points of different composers, and the necessity of daily and intelligent drill. Thinking for someone else gives one a greater ability to think for oneself, and in this development lies the great advantage of a music student's becoming at the same time a music teacher

Let it be said in passing, that the young student who is enlarging her own capacity by coaching someone who is less proficient, is often the most desirable teacher to whom a little child can go. Instead of receiving the wee pupil with the carelessness and indifference frequently manifested toward beginners by overworked teachers whose days are crowded with the rush of half-hour lessons, the young girl awaits her with a sense of keen responsibility. She is extremely painstaking, and wholly interested. The lesson hour comes to her with a sense of novelty, of importance, and diversion, and she guides her young freshness not always to be found in teachers of twice

Again I say to the girl who works at her music with a determination to achieve, accept a pupil, or find a pupil, and teach, teach! You will learn by doing day by day.

COMMENTS ON EUROPEAN MUSICAL TOPICS.

BY ARTHUR PLSON.

Tur Revue Musicale, of Paris, recently sent out a circular letter consisting mainly of the question as to whether orchestral leaders should direct from memory. Chevillard does not seem to favor it greatly, for he says: "Directing from memory is a nice amusement, which a leader can indulge in for that portion of the public who care more for such exhibitions than for carefully-prepared readings. Its only advantage consists in one's being able to hold the attention of each performer, for he sees the leader's look directed at him every minute."

Weingartner wrote: "I hold directing from memory entirely unnecessary. The performance can be just as good when the director has the score before him. It is, of course, understood that he must be familiar with it in every detail. I have never studied a work with the deliberate intention of memorizing it; if it impresses itself sufficiently on my consciousness, then can create no distinctive school. They may show I permit myself to conduct it without the score. But I consider it inartistic and absurd for a leader Let her find a pupil, a child, or someone else who to struggle for feats of memory. His duty is only to interpret the composer truly. He must give out the impression that the work creates in him, in the Nothing broadens one's grasp of a subject so surely simplest, clearest and most complete fashion. Everything else is a side issue."

Henry Wood replied in similar fashion. D'Indy, however, declares for conducting without score. "I believe," he writes. "that the leader who can direct to us, we have no American school-only

Sementiate for music can only be interested in the agree- proved, but absolutely orrect and have become im- bed on to look about, for according to my idea, the true whose memory is poor, who finds it difficult to master leading of an orchestra comes not from the arm but from the eye of the conductor. He must watch the individual players, encourage them with a smile when they are playing a difficult passage, ward off a mistake by raising his eyebrows, and hold everything in proper balance with his glances. That, in my idea, is the highest duty of every orchestral director. The arm is generally useless, often dangerous, but from the eye of the leader comes the indefinable magnetism that pervades the orchestra and unites both into one complete whole," Colonne also favored directing from memory.

These ideas, though apparently conflicting, agree on the main point-a close communion between conductor and orchestra. It was the lack of this attention and control that made Schumann such a poor conductor, for he would listen dreamily to the music, and lose the necessary decision. This fact often prevents composers from excelling as directors. Wagner, however, was an excellent conductor, endowed with a remarkable memory. When he first started to lead the Ninth symphony without the score, the musifor the case in hand, she must invent muscular cians objected; but he challenged any of them to play a few notes of his part, and then completed the passage for him. It is little wonder that a man thus gifted should have become a master of orchestra-

> In the Journal of the International Musical Society. Sir A. C. Mackenzie gives an excellent discussion of the Bohemian school. Beginning with early religious and popular music, a large repertoire of national songs sprang into being. Yet there was no great composer during the classical period, the names of Dussek and Kalliwoda being of secondary importance. The first to make use of the folk-song style was Frantisek Skroup, whose "Dratenik" was the first national opera. Many of Skroup's songs have been definitely adopted by the people as their own.

The advent of Smetana brought a really great com poser on the scene. His enthusiasm for a national art began at Liszt's house. While there he heard Herbeck remark that the Czechs were merely reproductive, whereupon he determined to devote his life to the founding of a true Bohemian school. The world is only now beginning to realize how well he charge along the paths of melody with a spirit and carried out his resolution. His early symphonic poems, "Richard III," "Hakon Jarl," and "Wallen stein," were but a prelude to his great cyclus "Ma Vlast" (My Fotherland) with its six noble num. bers. In opera, too, his "Bartered Bride" is a masterpiece of refreshing spontaneity-music that goes directly to the heart, without attempting to solve latter-day problems or present puzzles with-

Dvorák too wrote in the national vein but was more cosmopolitan than Smetana. Dvorák was certainly a natural genius. When asked if he gained much from any particular teacher, he would reply: "I studied with God, with the birds, the trees, the rivers, myself." He, too, could weave his country's melodies into a golden web of sound, and America must still pay tribute to him for the ever-beautiful New World" symphony.

The lesson of all this is plain. In the folk-music, the songs that appeal to all the people, lies the true strength of a national school. When the composer chooses this material, and creates his tonal edifice from it, he huilds a work of enduring greatness. It has been so in other countries besides Bohemia. Russia, with her wealth of song, has produced a school of ample proportions. In Norway, Grieg has won the devotion of the world, as well as of his own country, by echoing the beautiful lyrics and dances of his native land. In Germany, Humperdinck won a triumph by a return to national simplicity, even as Weber did nearly eight decades before

Nations that have no good schools of folk-music many talented composers, but their work is the result of study, and is cosmopolitan rather than national. Macdowell's "Indian Suite" does not suggest the noble red man unless the title is attached. Tinel's "Franciscus" or Gilson's "La Mer" do not at once announce Belgium to the auditor. If Elgar's variations had not his name attached, we should not necessarily know that they were English. All this leads to the assertion that in spite of Dvorak's great lesson wholly from memory has an undeniable advantage composers as yet, and the prospect for a distinctive

DO MUSICAL PRODIGIES LAST?

BY HARVEY BARTLETT GAUL.

How MANY musical prodigies survive the test of time? is a question we hear asked frequently in this When the musical faculty, particularly if it be of the age of precocity. Do they last at all? many of us are tempted to ask. It is a wide and comprehensive question and one that does not admit of a decisive or dogmatic arawar

It is cortain however that many musically precocious children have retained their ability-or genius, if you wisb-far into munhood and to a ripe old age, without the slightest indication of diminution; that is, of course, allowing for certain fluctuations which all experience.

who are a sort of "juvenile phenomena," or "childwonder," having a meteor-like existence, ascending quickly, and duzzling with their brilliance, but who nevertheless soon fade-rapidly pass away and then vanish forever-never more to be heard from. Their

The majority of prodigies, it is safe to assert, never develop into mature genines. Their ability is fleet-ing and transient, while those who "arrive" are in such a small minority that we look upon each one something as a rara avis. It is so in the world of literature, of art, where there have been children with heaven-born gifts-strange abnormal talents. They too, like the musical prodigy, rarely amount to both a fondness for the art and a keen appreciation of anything in after years, though there is always the the subtleties of tone effects. This nicety of per-

There are quite a few instances where the children Quincey, in his essay on "Style," finds Herodotus their forefathers, the Aztecs. One will find that the have retained and developed their genius; for illus- like an organist in bis treatment of the patriotic commonest grade of Mexicans, who, through poverty, tration, let us eite the familiar childhood of Bach, Haydu, the two Mozarts and Mendelssohus, and Hofmann and Kubelik of today, and so we might go on turning up many mother household name. They clamorously, more terrificully, when the lungs of the surely cannot be classed in the category of musical organ filled once more with breath, when the trumpet music can be drawn from the fact that from the freaks, for they-as is universally conceded-are the stop was opened, and the 'fondroyant' style of the humblest village to the capital of the Republic, each result of evolution; that is, heredity and environment, that something we call atmosphere, which is thon." Dickens, describing a tumult, in his "Tale of main square or Zocalo, as the market is called a

an abnormal off-spring-a child with unaccountablo frames his metaphor: "Some partial shouts broke together and enjoy the strains of popular pieces of preclivities, comething, indeed, which he did not in- and leaped into the air like spray." George Eliot, in music as they stroll round with their children, for herit, and whether it is mental or physical, it is something quite different from its parents. There speech, as "falling at once from the key of B with are very few exceptions—but one or two departures." grandparents who were musical to some degree,

Heredity, however, does not account for everything, will tell" would have us think so. Indeed, heredity counts but for little less than half; for let a child of promise be placed in an unnusical environment, or surroundings where the influences are quite different, rare chance he should still retain some talent, it will martial days of Rome. As for people, says he: "I such a prominent place, but also among the highest have become so dwarfed by the time he has reached maturity as to be practically of no value, and the

plants will not blossom without sunshine and en-music book—haunted by an odor of rose-petals," tomed ear. couragement, any more than children will retain the

Hofmann-so runs the story-was asked one day when he was a boy-what he would rather do. His Listen to Music." in which he cites such errors as A custom that is almost extinct is that which was reply was that he would rather play tennis and Coleridge's "loud bassoon" the present writer has practiced by the uniners some thirty years ago, and skate than anything else. And it is so with most scrutinized more and more carefully every reference in which consisted in congregating at the mouth of the of the products—they are healthy children, as a prose or in poetry to music. When Macaulay, writ- shaft and starting the "Ave Maria," which they ordinary child, having impressionable, retentive minds "He sketcles, and leaves others to fill up the outline, most impressive ensum to those above, as they heard

is not one that may be answered with a ready yea or ture of an outline sketch; but no one, however vivid inally a number in the opera "Clari, the Maid of nay-with the average so-styled prodigy, all his his imagination, can make out a melody from a key-Milan," a production brought out in 1823. The operation of th thoughts are concentrated on the study of music and note. Had he written: "Milton plays a melody and was a failure, and nothing is now known of it saw his energies are entirely devoted to that study. Now, expects his hearers to make out the harmony," his ordinary powers, not only that, but the physical

question. Will he pass that period safely? Ah, that's the question for which there is no ready-made solution.

The child's precocity may be worn out from pretendencies, almost obliterating the musical talent. creative order, is the stronger, and the physical ability the weaker, the child is apt to retain its abnormalness; but if the reverse-that is, where the but natural that the child should sink to medicerity, literalism. Mr. Krehbiel makes mock of Tennyson's for when technic has outdone the musical or creative phrase: "The dancers dancing in tune," enquiring: ability, then the prodigy is certainly on the wane. Again does environment play an important rôle.

There are those whose precoeity has never matured, ordinary gifts; for with them lies the responsibility cian who is short-sighted? As a literary friend sage. of the child's future. They either make or break, gests, by saying that the dancers were "dancing in according to the way their charges are treated.

IN A MUSICIAN'S STUDY.

BY JAMES PLAISTED WEBBER, M.A.

FROM time to time articles have appeared in The ETUDE to show the nature and extent of the great poets' appreciation of music. Not only our poets. this was hut an artistic management which caused it to swell upon the ear all the more sonorously more so necessary for the nurture and fostering of genius. Two Cities," reveals a sensitiveness to the effect of band stand, in the vicinity of which, on Sundays and A freak-as we generally necept the definition-is sound worthy the most delicately trained car when he holidays, both rich and poor, high and low, mingle speech, as "falling at once from the key of B with music without taking the niños, our times.

though persons who are very fond of quoting "blood" analogies of this nature, our own James Lane Allen manage to catch most of the popular music of the gives us in the person of James Moore, the flute-play- day; so it is not an uncommon thing to hear the instruments are characteristic of different periods of the open door of some dirty, tumbledown adobe but, it is almost a certainty that the child's tendencies ple: the fife being typical of certain generations in way home at eventide. will diminish or vanish completely; or if by some Greece, the lyre of others, and the trumpet of the Not only among the lower class does music take know a man who is nothing but a big drum; and of society, where it has a large number of devotees; I know unother whose whole existence has been a jig in fact, there is rarely a family that cannot count chances of his becoming a well-rounded unusician are on a fiddle; and I know a shrill little fellow who is unnong its number at least one person who has a fife; and I know a bussy girl who is a pair of musical talent. slim indeed.

The musicians who have developed into manhood and still retain their extraordinary powers are those and the standard and still retain their extraordinary powers are those and the standard and still retain their extraordinary powers are those and the standard and still retain their extraordinary powers are those and the standard and still retain their extraordinary powers are those and the standard and still retain their extraordinary powers are those and the standard and still retain their extraordinary powers are those and the standard and still retain their extraordinary powers are those and the standard and still retain their extraordinary powers are those and the standard and the standard

Often, however, the poets and prose writers who precedousness when their surroundings are not pro- have lacked technical musical training are less fortu- strumental music but also of singing and though nate in their allusions. Ever since reading one of very few receive any training whatsoever, still among the opening chapters of Mr. Krehbiel's "How to both classes may be found some beautiful singers." ing of the suggestiveness of Milton's style, says: would sing until they had finished their descent. and all the rest of the usual juvenile characteristics He strikes the keynote, and expects his bearers to the voices re-echoing from up the shaft. make out the melody," he is clearly forcing upon The question as to whether they will last or not, Milton au absurdity. One can indeed fill in the piecomparison would "stand more proper."

When I read in Mr. Halleck's 'History of Engordinary powers, not only that, out the payment when I read in Mr. Hallecks "History of Eagication, and the sale in one form or another many strength combined, through the adolescent period,
—and here more than anywhere else comes into play
—and here more than anywhere else comes into play
—when I read in Mr. Hallecks "History of Eagication, and the sale in one form or another months of this bestconstant ever since the first appearance of this bestconstant ever since the first appearance of this bestication, and the sale in one form or another months of the sale in one form or another months of the sale in one form or another months of the sale in one form or another months of the sale in one form or another months of the sale in one form or another months of the sale in one form or another months of the sale in one form or another months of the sale in one form or another months of the sale in one form or another months of the sale in one form or another months of the sale in one form or another months or another months of the sale in one form or another months or another months of the sale in one form or another months or another mont

sohn thought exquisite enough to set to music," and find no reference to the musical settings of Burns's songs by Schubert, generally conceded a greater some writer than Mendelssohn, I canuot but feel that the mature overwork or it may be subservient to stronger citation of the single Mendelssohn song unfortunatsle suggests-what indeed may not be the case-that the historian is not over finuiliar with the great musical settings of English lyrics. "A little knowledge is a dangerous thing."

ability the weaker, the child is apt to retain its bullet the poets, however, we must not bhysical has the supremacy over the musical, it is strain our point too far. We must not insist on Unless the dancers who wearied Maud were provided with even a more extraordinary instrumental outst. None should be quicker to realize these truths than than the Old Lady of Banbury Cross, how could they the parents or guardians of children having extra- have dauced in tune?" But here, is it not the musitune," the hard may mean simply that the dancers' spirits were responsive to, in keeping with, the music. Poetry is essentially flourative

MUSIC IN MEXICO.

BY HERBERT J. SKEEVES.

Music is one of the essential things in the life of however, but also many prose writers have shown the Mexicans; they could as well do without the sun as without some form or other of nussic, for they inherited it from the Spaniards who conquered the ception appears most clearly in their analogies. De country during the 16th century, as well as from intensity "suffered to slumber through entire books: cannot become the possessors of a mandolin or a guitar, still receive an abundance of pleasure from the use of the simple mouth-organ.

One of the principal evidences of their love for organist commenced the hailstone chorus from Mara- in its turn, whether great or small, possesses in its "Adam Bede," speaks of a voice, not in song hut in the Mexicans would not think of going to hear the

The majority of the peons (as the lower classes it is said-where the child has not had parents or in days when not so much was said of key-color as in of the people are called) can play some kind of instrument, and though they do not know how to read But perhaps one of the finest and most extended or to write, they have such a "good ear" that they ing Episcopal elergyman, who tells us bow various strains of some lively dance or love song come through civilization, of different nations, and of different peo- us you pass through the outskirts of the city on your

comparison, though the analogy is not to tone—that the music they most admire is their own dance and parents fostered and nurtured their inclinations—for of the other old maid "who is nothing but an old danzon, which sounds so peculiar to the unaccus

100,000 copies were sold in the first year of its pubthe stmo-phere and surroundings of the child—is the Wert thou in the Cauld Blast, which last Mendels was adapted to the words by Pulme himself.

OUR MUSIC PAGES WITH EXPLANA-TORY NOTES.

Successions as to new material are always welgiving extended comment upon the piano music and songs included in this issue. Teaching pieces in the easier grades are especially in demand, Weil's "Evening Prayer" is an expressive little number which will be found suitable either for pinno or organ. In their proper value in order to give the requisite was in him to do. jangling effect. "Ring Dance," by Sabathil, is also aquarelle by Gurlitt. This piece demands a tasteful

clearly brought out and the climaxes well managed. Schubert's "Impromptn-Elegy" is one of this classic composer's finest piano pieces. As edited by von Billow, its usefulness as a teaching piece is much enhanced. The annotations on this piece will be in both reading and execution. This classic should become one of the standard teaching pieces, and be heing impatiently awaited." found in the repertoire of every pianist. Admirers of Engelmann's "Melody of Love" will welcome this piece in its four-hand arrangement. As a piano duet this piece gains in effectiveness. In interpretation it should be given the orehestral character, so far as possible, with due regard for light and shade, yet with breadth and sonority.

Tue Editor is pleased that he can include in this issue two examples of the work of American song com-posers: "Spring Song." by Wooler, and 'He Leads the Way," by Leayeraft. The former is specially suited to this season of the year, both in text and in spirit, the waltz movement used being full of life and brightness. It is best suited to a soprano voice and in technical demands will grade about IV in a scale of X. It is a vocal Rondo, the first theme, which constantly recurs, is specially attractive, while the contrasting themes are also inclodious, the whole piece elosing with a brilliant Coda, which calls for a light, facile technic. Another point to which we call attention is that the use of a single syllable to each note of the numerous passages in eighths will demand clear and clean articulation. We are sure teachers will find this a useful song.

Our readers who are interested in choir work will and the sacred song worthy the use of those who believe in true, devotional music, which shall be dignified, yet attractive, from the musical point of view, and will call forth the best efforts of the trained singer. The middle portion calls for breadth of style and treatment which comes only with careful and horough study. Let us have in the sanctuary only the best music, sung in the best possible style.

Music," says von Bülow, "should first be played courately, then beautifully, then interestingly.

THE ETUDE WORK VS. INSPIRATION IN MUSIC.

TCHAIKOVSKY is usually counted among the extreme of romantic and temperamental composers. His "Symphonie Pathètique" strongly suggests this. come to teachers. We therefore take pleasure in Bearing on the point as to the composer's doing great work only under stress of powerful inspiration, the following extracts from a letter addressed to the Grand Duke Constantine will be interesting:

"Your Imperial Highness, . I should be delighted to meet Maikov [one of the most eminent will be tound suitable either for plane of organ. In definition of the most eminent of Russian poets] at your house to discuss the relapiece, the tones must be well-sustained upon either tions between art and craftsmanship. Ever since instrument (the chords are so arranged that this I began to compose I have endeavored to be in my may be readily accomplished even by small hands). work just what the great masters of music—Mozart, Another little piece which may also be used on the Beethoven, and Schuhert-were in theirs; not neces-Another little piece which tan, and be used on the beetnoven, and Schunert—were in theirs; not necesorgan is Homer Norris' "March to the Woods." This sarily to be as great as they were, but to work as piece is the opening number of a set entitled, "In they did—as the cobbler works at his trade; not in Camp." by this representative American composer, a gentlemanly way, like Glinka, whose genius, howand descriptive of a summer in the Maiue woods. ever, I by no means deny. Mozart, Beethoven, Schu-It will be found especially useful with young pupils bert, Mendelssohn, Schumann, composed their imas a study in rbythm. Its swinging march movement mortal works just as a cobbler makes a pair of must be well brought out. Another American com- boots-by daily work; and more often than not, poser, A. E. Warren, is represented by a new and because they were ordered. The result was someposer, A. L. representation of the piece of thing colossal. Had Glinka been a cohbler, rather will be found acceptable for drawing-room purposes, than a gentleman, besides his two (very beautiful) it has decided teaching value. It must be played operas, he would have given us perhaps fifteen others, with vigor and freedom, clean finger work being an and ten fine symphonics into the bargain. I could essential. "Belfry Echoes," by Lerman, is the work cry with vexation when I think what Glinka might of still another American composer. This piece is a have left us, if he had not been born into an aristodecided novelty and may be used as a study in tone cratic family before the days of the Emancipation. color. It opens with a clever descriptive passage, the He showed us what he could have done, but he never chiming of bells, the tones being sustained beyond actually accomplished a twentieth part of what it

"Although I am convinced that if a musician doa novelty, embodying the characteristics of some of sires to attain to the greatest to which his juspirathe old German folk-dances. It must be played in a tion will carry him he must develop himself as a lively manner with rather strong accentuation. In craftsman, I will not assert that the same thing apthe section in G major, a clever bag-pipe imitation plies to the other arts. For instance, in the sphere will be found. "At Night" is a plaintive and tender you have chosen I do not think a man can force himself to create. For a lyric poem, not only the mood realition and will be found valuable as a study in but the idea must be there. But the idea will be melody-playing and the production of the singing tone. evoked by some fortuitous phenomenon. In music Edouard Schitt's "Canzonetta" is a fine example it is only necessary to evoke a certain general mood of the attractive style of this well-known modern or emotion. For example, to compose an elegy I must composer. It must be played with warmth and deli-tune myself to a melancholy key. But in a poet caey. The various chromatic harmonies must be so to speak: therefore, in his case an external impulse is indispensable. But in all these things the difference between the various ereative temperaments plays a great part, and what is right for one would not be permissible for another. The majority of my found especially helpful. In many editions the piece fellow-workers, for instance, do not like working to is given in G-flat and in 4-2 time. Transposition to order; I, on the other hand, never feel more inspired (and printing it in 4-4 time gives greater facility than when I am requested to compose something, when a term is fixed and I know that my work is

RECITAL PROGRAMS.

Pupils of Mrs. Hugh Bojbl.

Tambouries Dance (6 hds.), Dennée: Alpine Song.
Dogers; Condrillon, Bachmann Harteysh, Braunféen,
Dogers; Condrillon, Bachmann Harteysh, Braunféen,
Sondander (4 hds.), Krieckelt; Spring Song, Mendelssoche:
Lander Song, Boha, Streickelt; Spring Song, Mendelssoche:
Lander Song, Boha, Streickelt; March in C. (4 hds.), Gade;
Low Song, Bohn; The Blatterfort, Largiet; Crade Song,
Low Song, Bohn; The Blatterfort, Largiet; Crade Song,
John Mines (4 hds.), Griege, January, Largiet; Crade Song,
John Mines (4 hds.), Griege, January, Largiet; Crade Song,
John Mines (4 hds.), Griege, January, Largiet, Crade Song,
John Mines (4 hds.), Griege, January, Largiet, Crade Song,
John Mines (4 hds.), Griege, January, Largiet, Crade Song,
John Mines (4 hds.), Griege, January, Largiet, Largiet, Largiet,
January, Mines (4 hds.), Griege, January, Largiet,
January, Mines (4 hds.), Griege, January, January, Mines (4 hds.), Griege,
January, Mines (4 hds.), Griege,
January, Januar Pupils of Mrs. Hugh Boud.

Punils of F. L. Buer. Pupils of F. L. Ejer.

Snow Bells (d. hds.), Heins: Fable, Schmoll: The Strands: Royle Bells (d. hds.), Heins: Fable, Schmoll: Dolly The Genton Level Schmoll: Dolly The Genton Level Schmoll: Dolly The Genton Level Schmoll: Dolly The Fatterer, Chaminade: Searamonthe, Thome: Barcarolle, Op. 35, Eyer: Manaria, Barcawal; Nocture, The Fatterer, Chaminade: Searamonthe, Thome: Barcarolle, Op. 35, Eyer: Manaria, Barcawal; Nocture, The Hatter, Chaminade: Light Manaria, Hordwal; Chamilto, Chamil Pupils of Miss Ida L. Curtis.

Pupils of Miss Ida L. Carlis.
Sonatina, Engelmann; May Morning (2002), 1, Denna-Minari a l'Antinae, l'adreceler, app Loil, Simmère Hoat (2002), (Sayori; Shinilae Wheel, W. G. Shilli, W. Bernari, l'adreceler, l'adr

Goodsty Testit, Testi.

Fugili of Mr. Aurolane & Eleinski.

Song Wilhout Words, Pachalishi.

Food Wilhout Words, Pachalishi.

Food Onglices, in Sala and Linding Sevenade, Jenson Two Onglices, in Sala and Linding Sevenade, Jenson Two Onglices, in Sala and Linding Sevenade, Jenson Linding, Linding Sevenade, Jenson Linding, Linding Sevenade, Jenson Linding, Lindin

Pupils of St. Scholastica's Academy.

Pupils of St. Scholastica's Academy.

Gettle Morceau (2 planos, 6 black), Escenbogg, Return of
testle Morceau (2 planos, 6 black), Engel: Showers of
testle Morceau (2 planos, 6 black), Engelmann; Alpine
Stars, Waches, Morceau (4 planos, 8 black), Engelmann; Alpine
Lymberg: Charge of the Hussars (2 planos, 8 black),
Spindier; Fanisais Brillante, (violin), Verdi-Singeler;
Abda, Schulert; Vales Imprompti (2 planos, 8 black),
Had; Miniet In Edni (2 planos, 6 black), Mozart's
black), Transeaux; Hungrian Rapsody, No, 2, Lisett;
Simple Avou (violin), Thomé: Poet and Peasant (2
Blanos, 8 black), Suppre: Concerce, Op. 78, Weterlauer.

planos, 8 bás.), Suppi: concerto, On. 79, Weber-Tuner.

Psyglis of Mr. Cleude R. Hartzell.

Tarantelle, Op. 83, No. 2 (2 planos, 4 hda.), Heller:
Lapromptia at in Hongrobe, Lacomer, Alono, Hartzell:
Lapromptia at in Hongrobe, Lacomer, Alono, Rettzell:
Lapromptia and the Thoughts, Hover. This Nong of the
Holcomie: Idde Thoughts, Hover. This Nong of the
Publication of the Thoughts, Hover. This Nong of the
12 planos, 4 hds.), boulzettl; Spinning Song. "Flying
12 planos, 4 hds.), boulzettl; Spinning Song. "Flying
13 prediction of the Property of the Proper

y and, A. Kince.
Pupils of the Broad Street Conservatory of Music, Phila-Waliz, Streabbog; Spring Leaves, Streabbog; The Waliz, Streabbog; Spring Leaves, Streabbog; Tantask, "Utherlos" Carulari, Streabbog; Fantaske, "Utherlo" (violin, Verdi; Jurvalia Waliz, Behr; Laske, "Utherlo" (violin, Verdi; Jurvalia Waliz, Behr; Splinning Wheel, Aletter: Eirler Rose, Hinner; Water Sprins, Hieller; Fantaske, "Fanus" (violin), Singeles: Secret Wishes et Jola, Hill; Valis Mignon, Homa: Secret Wishes et Jola, Hill; Valis Mignon, Homa: Secret Wishes et Jola, Hill; Serenade, Pierus; Curlous Story, Heller; Hunting Seenes, Mertel; Calinner, Combs.

Merrel; Calinerie, Comb.

Pupils of Kattiyap Z. Sitanons,

Pupils of Kattiyap Z. Sitanons,

Pupils of Kattiyap Z. Sitanons,

Inada March, Idanum; Jower, Parade, Neeler; Pire

Bells (composed by Mary Virgalia Melivani), Honsing

Song, Schmann, Value Foupe, Toldini; Plower Song,

Lang, Manale, Padewerki; Serendo Orientale (4 hds.),

Lang, Lang, Padewerki; Serendo Orientale (4 hds.),

Value Lang, Padewerki; Serendo Orientale (4 hds.)

Schuner-Heiler, Honge Piano College, "Bullet Allgeone, Thome; The Humming, Hird, Mayor, Walter Allgeone, Thome; The Humming, Hird, Mayor, Ind. Addt, Durmal; The Sara of the Shepherd, Bendel; Ardel, H. H. Watt; Piece in the Anchet Style, Chamise Alleger Crillatine (et Jack), Löver, Boom Novie, Nevine, Value, The Heiler, Chamise (et Jack), Löver, Boom Novie, Nevine, Value, The Chamber, Chamise, Carlotte, Chamber, Ch

Western Company of the Herose Engelmann; The Pitth Nocture Return of the Herose Engelmann; The Pitth Nocture Return of the Herose Engelmann; The Pitth Nocture Her, Angus MacDonald, Roccket; Value Brilliants, Op. 34, No. 1, Chopia Grand, Control Pitter, Angus MacDonald, Roccket; Value Brilliants, Op. 34, No. 1, Chopia Grand, Control Pitter, Control

Paride Review (4 ids.), Ingelmann.

"Pupile of Neille I., Jubrea.

"Bis Fustion: Grail III; Rustic Revels, Gurllitt, Ava.

"Bis Fustion: Grail III; Rustic Revels, Gurllitt, Ava.

"Blacklit, Innocence, Voss, Tarantelle, Gurllitt, Troot,
Sardord: Minset, Van Gast; Burcarolle, Davernox,
Sardord: Minset, Van Gast; Burcarolle, Davernox,
Sardord: Davernox, Davids Warderley,
Sardord: Davids Revels, Burcarolle,
Sardord: Davids Revels, Sardord, Sardord, Sardord,
Grail III; Arlequiac, Chaminade: Venetian

Gondoled, Swell; Caprice, Leed; Frithingsrego, Pala.

Pupils of Mrs. Nellie P. Bruke. Trainingsregut, rink.
Valso Lente, Sieveking; rapilion, Grleg; Valse, Borwaki; Butteffles, Lege; Notturno, in Bocencio's Villa,
Nevin; Il Rossigmuloi, in My Nelghbo's Garrien, Nevin;
Ilarmonious Bunksanth, Ilandel; Slumber Song, Heller;
Tilania, Wely; Beresuse, Grieg; Papilloo, Lavailée;
Polish Dance in C, Scharwenka.

pound Dance in C, Scharwenka

"pulle of Miss Creased!

Greeling tiles (chorns), Lesile; Dance of the Demons

Greeling tiles (chorns), Lesile; Dance of the Demons

Greeling tiles (chorns), Lesile; Dance of the Con
Metalier; Down in the Lowlanda (4 ind.) Kühler; In

Metalier; Down in the Lowlanda (4 ind.) Kühler; In

Metalier; Down in the Lowlanda (4 ind.) Kühler; In

Metalier; Dance in Lowlanda (4 ind.) Kühler; In

Metalier; Dance in Lowlanda (4 ind.) Kühler; In

Metalier, Linger, Paraner, Schuman;

Mouthwell; Spring Song (4 ind.), Mendelesohn; Good
night (chorns), Lesile.

ngat (entres), Jessel Pupils of Hesthoven: Sonata Pa-Pupils of Hiss Blanche Kelly. If Besthoven: Sonata Pa-thelique, Besthoven: Flury Tolia, Spindier: Dorothy, Milita Wardblaga at Eve, Richards: Santiside (sonz). Humphres: Les Thanseurs († höt.; Gurlitt; Charge of Humphres: Les Thanseurs († höt.; Churitt; Charge of Son; Ambassador March († höt.), Klammer: Value, Op. 70, No. 1. Chopthi: Grand Nourielle, Schuman; Value, Kowski: La Fontaine, Robus; Noclurue, from Bullous, kowski: La Fontaine, Robus; Noclurue, from Bullous, Midsummer Night's Dream. Mendelssohn; Glpsy Rondo, Hayds; Bandhi († höts.), Burling

Harder, Bambini (4 höx.) Barty.

Pagliko of Derrosillo Commons. 2 (4 höx.) Monkoraki.

The Blackwalth. Op. 17. Ever. Bagatelle, Zoberk.

The Blackwalth. Op. 17. Ever. Bagatelle, Zoberk.

Schemo, Op. 50, No. 1, Bieldeld; By the Spring, Op. 101.

Schemo, Op. 50, No. 1, Bieldeld; By the Spring, Op. 101.

Schemo, Op. 50, No. 1, Bieldeld; By the Spring, Op. 101.

Schemo, Op. 50, No. 1, Bieldeld; By the Spring, Op. 101.

Schemo, Op. 101.

Schemo, Op. 102.

Schemo, Op. 103.

Schemo, Op. 103.

Schemo, Op. 104.

Merkel; Summer, Op. 105.

No. 2, Edelmer; Air de Merkel; Summer, Op. 105.

Schemo, Op. 105.

Sche

HUMORESQUES. BY ALFRED H. HAUSBATH,

Some people play by very note. And some play just by enr; While others play, as 'twere, by rote. Which would you rather hear?

There are more ways than one to kill a cat-try a German folk-song on an Irlsh fellne.

Musle Lover: "What was that you just played, Mr. Fuddlebrainz? Here and there, two or three notes sounded so familiar." Fuddlebrainz: "'Home, Sweet Home,' with varia-

Music Lover: "No, you're joking." Fuddlebrainz: "Indeed, I'm not." Music Lover: "Then you were."

Charles Fradel, a prolific composer of piano pleces, had a parrot, which he taught to sing the scales. He must have been a sly man to get the bird to practice the scales for him.

A LETTER TO THE OLD FOLKS AT HOME.

"I went to a concert last night, down here in York. Mr. Fogtohn sang a funny bass song from "The Messiah.' The piano player's fingers ran all over the plano, while the singer's big sepulchral voice ran all over the hall, and I caught every note.

"Miss Metropolitan Prima Donna has a wonder fully shrlll voice that you could hear 'most a mile away, 'specially when she raised up her shoulders to reach a high note.

"The hall is too big-it was brim full of empty seats. Foolish to build such a big hall; where are all the people to come from, I should like to know? Everybody doesn't understand music the way I do, and that's a pity. I suppose this hall is ten times the size of the Opera House up at Corncob Plains. I forgot the name of the hall, I think it's called Meddlesome Hall or something like that, "Yours out-o'-town.

OLIZA JAMES

GROUND HOG DAY.

Mr. Conried came out of the Metropolitan Opera House this afternoon, saw his shadow and predicted six more weeks of opera.

recital: "I have heard Ole Bull, Paganini and Sarasate play; but I never before saw anybody sweat

he strike that woman?" Mother: "But he is not striking her."

screech so?"-From Musik Für Alle.

GREATEST OF ALL FREE CONCEPTS

The veteran hotel clerk had been discussing the adas a centre of classical music

about ten years ago. Paderewski was in town, and had apartments at the Forty-seventh Street corner profit as well. of the hotel, one flight up.

an upright. It was his custom to practice daily be ing our sheet music publications by number only; teaching pieces selected from the various opus number.

"Many infinite mine the Granden to the second floor result was that every morning about 11, women order; this applies as well to all cheap editions, such disous and of imquestioned model merit. This volume the form of the second floor as "Peters," "Schirmer Library," "Litoff," "Augume will be much appreciated by both teachers and then tip-toe along the corridor toward Paderewski's ener," etc.; but, of course, the sheet music of other pupils. The "Special Offer" price will be 20 cents. to forty had assembled.

would thus give, free of cost, a performance which, case. Songs are frequently issued in two or more dif-

"I don't think he ever discovered the trick which

studies before graduation in the vocal department of

The advance price on Book IV is 40 cents, post-

THE ETUDE as an Easter Gift would be very ap- logues. propriate. We will mail a gift announcement card, if requested.

will be found a list of six-hand music on one piano. market. We also have a large and varied assortment, subject to the large discount given on our own publications. of music for two pianos, four hands, and two pianos. these as well as of other pieces suitable for the purposes above stated. We refer particularly to the very attractive line of ACTION SONGS FOR CHILDREN in our catalogue, and in this connection mention a Song Cycle by Mrs. Ashford, which we have recently published, called "Springtime" and written specially for children's voices. These selections must be examined and pieces not desired returned within thirty days. Our stock of octavo music, choruses, etc., is

THERE is not a great deal of music for DECORATION DAY exercises. We have as complete a line of songs, duets and quartets suitable for this purpose as is to HIGH COMPLIMENT.—Critic, to violinist, after violin be found anywhere. We shall be glad to hear from volume vill come out very soon, as the plates are

Among the leading teachers and schools, each year. there is a certain portion who continue their work for 25 cents, until it appears on the market. Child (pointing at conductor): "Mama, why does during the summer months, oftentimes at some seaside, mountain or country resort. A number of advertisements of such teachers and schools will be Child (pointing at singer): "Then why does she found in this issue; more in the issues for May and June. We make special terms for this line of advertising. Correspondence on the subject is solicited. On the other hand, students and those who desire to brush up on special subjects will find no more profivance of New York to its present enviable position table way of spending a part of their summer vacation than by taking some of the courses advertised. "The best thing in the way of a free concert I It is oftentimes possible to get very low railroad exever heard," he remarked. "was while I was em- cursion rates, and thus, at a small expense, combine ployed at the old Windsor Hotel on Fifth Avenue. pleasure with educational profit, which may, at the opening of the new season in the fall, bring financial

tween 11 and 1 o'clock. This fact soon became known the number appears on the left at the top of the lers of this prolific composer of educational number. first page of each piece and is also shown in our The pieces will be chiefly of the second and third Many families made the Windsor their home. The catalogues. Our own stock is kept in numerical grades. The pieces are well contrasted. All are melopublishers, both American and foreign, must be orpublishers, both American and foreign, must be orpostpaid, if cash accompanies the order; otherwise. publishers, both American and foreign, must be or-dered by titles and authors, and to avoid errors as to postage is additional. "The great pianist proceeding with his practice, composer or title should be fully written out in each by way of the box office, would have paid all his ferent keys; we always send the highest key, unless and the special advance price is voithdraum. This is another is indicated in the order.

the women played on him-and I don't think he your full address whenever you write. We are free tion, as it affords an opportunity to have the rules. or because no address is given.

THE teaching season of 1905-6 is now within two or three months of its nominal close, yet, judging from the unprecedented activity in our Order De partment, there is little indication that the next few months will show any change in the flood of business it is daily called upon to handle. We have increased our working force from time to time and our present equipment is practically perfect. The fact that we carry one of the largest and best-assorted stocks of music and music books, combined with our ability Sinoino" is a finishing work, prepared for the final to execute all orders without delay, has placed us in the front rank as a general music supply house. a school or conservatory. It has a large number of The steady growth of this business, reaching as it studies in Recitative, Aria, and Ballad forms, and in does to all parts of the world, is not the result of simple song and bravoura style. The author has accident or due to the absence of competition; teach viven full directions with each set of studies, the ers and schools everywhere turn to us as the one reatim being to help pupils to carry on their artistic liable source from which to obtain the material studies independently of the tencher, a most valuable requisite for their work. All our own publications discipline for the singer who some day expects to have practical pedagogic value, and are selected and edited with careful regard for the needs of both teacher and pupil, they range in difficulty from the paid, if cash accompanies the order; if a charge is easiest exercise or "first piece" to the concert piece. to be made, postage is additional. Vols. I, II and III in short, there is no teaching contingency which we will be sent to teachers for examination; the price is have not anticipated and provided for. We are always \$1.00 per volume, subject to the usual professional pleased to correspond with prospective customers. Teachers who are strangers to our "Order Depart ment" will find it worth while to get terms and cate.

THE HANDEL ALBUM, which has been on "Special This house makes a specialty of sending music on the work will be out before the summer months. In selection, particularly at this season of the year, for the meantime, the special offer of 30 cents for the special purposes, such as private and public recitals work is still in force, and we shall be pleased to reand commencement exercises. Elsewhere in this issue ceive orders at that price until the work is on the

THE first volume of CZERNY'S "SELECTED STUDIES" eight hands. We shall be glad to send selections of The success of this volume was instantaneous. It is something that was needed by teachers. This collection fills every need along this line. There are sixtyfour pages in the book, and pupils of the third and fourth grade will find a most acceptable collection in this work of Mr. Liebling. The editing of the volume is done in a modern way, and the type and workman-ship on the volume are of the best. All who have had a chance of examining it have spoken in highest terms of it. This is best exemplified by the great number of orders we have received from those who have had a chance to examine it. If you have not seen this work, we strougly advise your ordering a copy for examination.

nearly all engraved. Book I cannot be had at special price, but Books I and II can be had together at 50 cents. We will enter your advance order for Book II

We will have on "Special Offer," for only one month, Loeschhorn's Op. 52. It will be published in the usual Presser Edition. These studies are melodious, and at the same time contain a great deal of technical stuff, but they are considered among the most attractive of all the Loeschhorn studies. They are about grade 21/2 or 3 in the scale of 10. We will send a copy of this book for only 15 cents, postpaid, if cash accompanies the order. The "Special Price" on this work will only be in force this month,

THE "GURLITT ALBUM" will be continued on "Special Offer" during the current month. This "In one room he had a grand piano, and in another Customers can save much valuable time by order- work will contain a compilation of most interesting

a very handy little book, and should be much used PLEASE DO NOT FAIL to sign your name and give by students of harmony, theory and musical dicks would have blamed them in any event."—N. Y. Globe. quently obliged to delay orders not properly signed etc., and the musical exercises accompanying them on opposite pages.

"DER KLEINE PISCHNA" (The Little Pischna), by Bernhard Wolff, is now ready for distribution and the Special Offer Price on same is herewith withdraws. There was an unusually large number of advance orders for this work, showing the need of such a work, which we recommend as one of the best foundational technical works ever issued. We shall

be pleased to send it for examination to those who

WHELPTON'S "VOCAL STUDIES" for Soprano and Teaor is this month withdrawn from the "Special Offer." We shall be pleased to send this book for examination to all teachers, singers and students who may be interested. It is a practical and useful compilation of the necessary material for vocal training, and should be largely used.

PHILIPP'S "EXERCISES IN EXTENSION" will be contiqued at the special advance price during the current month only, after which the offer will be withdrawn. This work is now on press. We can recommend it to the attention of all teachers, students and players. The purpose of these unique exercises is to increase. streagthen and give flexibility to the hands and gradually increase their span, resulting in greatly facilitating the execution of all passages demanding extension. For introductory purposes we are offering conies of this work at the exceptional price of 15 cents, postpaid, if cash accompanies the order.

SPECIAL

cents per word, cash with order. Business Notlees, ten cents per word, cash with order. Do not have replies directed to this office.

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"HUMMING BIRDS."

For the game of "Humming Birds," each player must be provided with a card and pencil. The cards may be decorated as souvenirs, according to the taste or artistic ability of those in charge of the occasion. They are prepared as follows: On the front of the card there is a row of figures or letters of the alphabet corresponding to the number of players, running down the left hand side; at the top appears the title of a song, while at the bottom sufficient space must be left for a name to be written. The back of the card contains only a letter of the alphabet, by which it is identified, since the other side is not to be seen by the company at large; the name of the song upon it is to be known only to the recipient.

Some one appointed for the purpose gives out the cards, taking care not to display the title of the song. When they are distributed, he asks for card "A." The holder of this card replies by humming the song indicated on it. The rest listen attentively, and when he has finished, each one writes down by the side of the first number or letter the name of the melody he has just heard. If unable to do so, the space remain vacant. "B" is next called upon, then C." and so on.

If any one is not familiar with the song he has drawn and cannot hum it, he forfeits his card, which is then turned over to "A." who hums it if he can; if not, "B" takes it, and in case of his failure, "C" tries it, and so it goes the round in regular order. The second forfeit is given first to "B," the third to "C," etc., so that all have an equal chance for a trial. At the end, the eards are collected, and the one having the largest number of airs correctly guessed may receive a prize. Or the songs may be announced and played or sung in their rightful order.

"HIDDEN SONGS."

Another game is an adaptation of the familiar one of proverbs. A line or two of a well-known song is chosen and the words are given out one by one in their regular order to all but one of the players. This one leaves the room before the choice is made, and on his return he tries to find out the quotation by asking questions of each one in turn. The player questioned must introduce the word allotted to him in his answer, and the one giving the first clue takes the place of the questioner and leaves the room to guess in his turn

Care should be taken not to select lines containing singular or unusual words, e. g., "'Mid pleasures and palaces though we may roam," in which if "'mid" should fail to lead to discovery, "palaces" would cer-tainly bring it about. Yet a ready wit will often enable one to parry questions.

"Magic Music"

This game is well-known but is reproduced for the information of those who may be unfamiliar with it. One of the company is sent from the room, and during his absence it is arranged that he is to do something, e. g., sit down in a certain chair, or take a book and carry it across the room to place it on a table, etc. When he returns, he is told that the music will guide him in his efforts to learn the task he has been appointed to do. Suppose, for instance, that he is to take a chair and place it upside down in a corner of the room. The player plays softly when he is at a distance from the chair and more loudly as he draws near to it. As he puts his hand on it, the music is very loud but does not stop, so he knows that he is to do something with it. It is then played softly until he approaches the designated corner, but still does not stop. Guided by the music he essays various things with it until he hits upon the one appointed, when the music stops with a crash.

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I am composed of 58 letters. My whole is the epitaph on the tomb of one of the most richly-gifted composers that ever lived,

My 8. 24, 54, 31, 18, 45, 11, 38 is his name. My 21, 35, 53, 4, 49, 39, 29 is his native country

My 58, 16, 14, 46, 37 is what he is most famous for My 30, 2, 22, 33, 14, 7, 20, 13 is one of his most bountiful and best-known songs

My 26, 5, 12, 36, 44, 51, 35, 15 is a song which gives its name to one of his chamber compositions My 1, 10, 21, 36, 9, 3, 14, 20, 38, 25, 19, 42, 20 23, 1, 57, 14 is a song from which he has taken a

theme for another chamber composition My 54, 28, 32, 48, 39, 24, 17, 7, 27, 24, 6 is a composition for the piano in duet form.

My 56, 43, 40, 48, 14, 3, 39, 8, 12, 58 are his bestknown works for four hands.

My 27, 55, 8, 21, 17, 52, 14, 1, 57 is one of his lighter orchestral compositions: it also gives name to a set of variations for the piano. My 11, 16, 14, 20, 2, 29, 52, 34, 11, 50, 47, 41,

CHARADES.

I saw my first come flying down the street; I ran with eager haste its speed to beat. Alas! two of my second barred my way; I could not reach it-knew not what to say

For I had planned that day my whole to hear. And this delay meant disappointment near. -t 8. L.

CHARADE.

I went into a music store. Intent a work to purchase, 'Twas full of music's deepest lore; My whole therein was treated.

The book was there-I saw it plain Behind my first and second. The clerk seemed slow my wish to gain. He did not understand me.

Impatiently I did my third To show him what I wanted. He knew at once without a word, And in a trice I had it .- F. S. L.

Starting at "A" in the centre, in how many different ways can you read the words "Allegro con spirito"?

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Answers to puzzles in THE ETUDE for March. CHARADE .- Lo.hen-grin.

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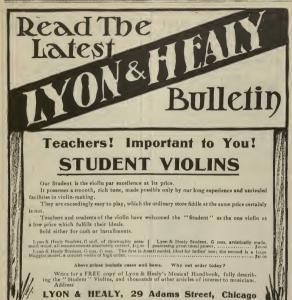


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Niemann, the well-known Wagnerian tenor of former RICHARD STRAUSS' much-talked-of new opera, "Salome," is to be given in Prague, Gratz and other Austrian cities A Congress of Music Teachers will convene in Berlin this month under the presidency of Prof. Xaver Schar-wenkn.

Hereden.

EDVARD GREE'S tour this spring will include appearance at Warsaw, Prague and Amsterdam, as well as at THE last Week in January was marked by a great many Monart concerts to celebrate the one hundred and Watzer Dankosevi and the New York Symphony Occhestra will play a long engagement at Havinia Park, near Chicago, In June and Silv.

MME. YVETTE GULLBERT, once famous as n French vnudeville singer, is in the United States, and is making a speciality of old French songs. a specialty of our French songs.

The London Symphony Orchestra and the Leeds (Eng. Chorus visited Paris to give several concerts there. They were well received by the French public.

were well received by the French public.

THE Bohemian vollinist, Ondrices, and the once-famora opera singer, Mine, Materian, are to Join the teaching and the state of the singer singer with the singer singer singular than the singular s CAN HARMONY BE TAUGHT BY MAIL? Do you want to learn to Compose and Arrange Music? If so, send a-cent stamp for trial lesson. Nothing to pay until you that you will succeed. If these lessons do not convince you that you will succeed the send to be convicted to the you will succeed you have a thorough knowledge of the rudiments of music, and mean business. MORIZ ROSENTHAL WIII tour the United States nevessesson, beginning in New York, in November. His roul will include Canadian cities and will extend to the Pacili

The fifth anniversary of the death of Verdi was cele-brated at Milan, by religious and musical ceremonies, is which the master's works naturally had a prominen mean business.

C. W. WILCOX (Harmonist),

Mention THE ETUDE. Room 5, World Bidg.. New York City

A PORTRAIT of the famous theorist, Gafurius, who died 1522, has been discovered in the Ambrosian Library Milan. It is thought that it was painted by Leonardo

At the last examination for the degree of Fellowship in the Royal College of Organists, London, only seven out of one hundred and twenty-three candidates were successful.

MR. THEODORE SPIERING, of Chicago, now a resident of Berlin, made his deout in that city in February with great success. Mr. Spiering will remain abroad for several research.

AT a sale of fine violins in London, in February, a Nicolns Lupot brought \$1200, a Josef Guarnerius the same, a Montagnana (1732) \$1000, and a Petrus Gusr-nerius \$1300.

A New version of Wagner's "Meistersinger" ia to be given in French, in Paris, at the close of the present session. Among the singers is Geraldine Farrar, the American prima donna.

MME. FANNY BLOOMFIELD ZEISLER broke down recently from overwork and worry about an affliction of her eges which threatened to prevent her further appearance as a concert planist. She will take a long rest.

a Concert planist. She will take a long verif.

ALEXANDE PITSYLINKOFF, the Russian violinist, who toured the United States about eight years ago, is to toured the United States about eight years ago, is to see the planist of the pl

THE American Guild of Mandoliniata, Banjoists and Guitariats will meet in the fifth annual convention in Springfield, Mass., April 4th. The meeting and concerts will be under the direction of Mr. Myron A. Hickford, of Springfield.

of Springnetd.

Sanny-Saexs, the French composer, has aiready shown lis remarkable versatility by publishing works helouging ophilosophy and astronomy. He now comes before the unlike with a work in natural history: "The Relation of Prants and Anlmins."

of Piants and Animis."

An English contemporary says that a trumpet, 66 feel long, was at one time used in Braybrooke Church, instead of a bell, to summon the people to service. The information is added that it was also formerly used by the choliceader during the service.

THE next meeting of the New York State Music Teachers' Association will be held at Geneva, June 26th-28th The officers are Prex, Carl G. Schmidt!, Sec., H. Brods-Day; Program Committee, C. H. Farnsworth, Louis Arthur Russell, Thomas Impett.

A FOREIGN SCHOOL STATE AS A FOREIGN SCHOOL STATE AS A FOREIGN SCHOOL STATE AS A FOREIGN SCHOOL SCHOO

name does not seem to be justified.

If the Pittsburgh Symphony Orchestra should be given pp, there is talk of effecting an arrangement by which the organization will be held together to give concerned in Buffaio. Montreal and Toronto. under a guaruitee raised by music lovers in these cities.

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(See also pages 274, 275, 276)

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Neingariaer, Vincent d'indy and Fritz Steinbach.
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of musical volumes and pieces in the musical section as
422.857. The collection of full scores has been much increased and the Americana collection also, notably by
the autograph score of MacDowell's "Indian Suite".

the autograph score of MacDowell's "Indian Suite."
THE Metropolitan Opera Company left New York City
hast month for a tone, visiting Bistimore, Washington,
close, and Loa Angeles, while away. The cuttler personnel of the Company numbers about three hundred.
It is said that David Bispham is to be seen in a new
romantic operetta next season, music by Linz Lebmann,
Wakefield." The libretto is said to contain considerable
broad humor as well as romance. Mr. Bispham has great
giften as a blattriodic as well as a musical artist.

gifts as a histrionic as well as a musical artist.

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lisque," "The Model," "The Workman," "The Waltress," A New Your smuded paper says that a committee la Xork Philharmonic Orchestra to engage Wassily Safcond, the Russian conductor, who has twice vidited New York, the Russian conductor, who has twice vidited New York, and the Waltress of the Waltress of

formers.

A Mo8T interesting concert was given in Philadelphia, on Washington's Birthday, when a chorus made up of pupils of the Pennsyntania School for the Bilad presented Haydn's "Seasons," directed by Mr. David D. Wood, himself bilad. The chorus rehearsed aimost every day for five months. It beling necessary to memorize both words and music.

The next meeting of the Music Teachers' National Association will be held at Oberlin, O., June 26th-29th. Prof. Waldo S. Pratt, of the Harfrort Theological Seminary, is President; George II. Andrewa, Oberlin. is the Secretary of the Association, and Prof. George C. Gow, of Vassar College. Poughkeepsie, N. Y., Chairman of the Program Committee.

A concern of old-time music was given a short time ago in Manchester, Baddand, On He program was a free a short time ago in Manchester, Baddand, On He program was deed to the construction of the constructio

the work, at its May concert.

A Bayassra, planist has arranged a series of concerts in which the most immortant works in the plant interating are to be given. The plant objects, and the plant objects, and the plant objects, and the plant objects, and the plant objects, the plant objects, and the contemporaries; the third, Bestforon, 22 sonts and 5 concepts the plant objects, and 5 concepts of the plant objects, and 5 concepts of the plant objects, and 5 concepts of the plant objects.

and others.

Ar a concert in Zurich, a short time ago, music of the 17th and 18th centuries was given on instruments before the control of th

played.

Ma. W. J. Incommont is to give a connex of lectures on Ma. W. J. Incommont is to give a connex of lectures of Ten Davidgoment of Vocal Art, at the Institute of Musical Art, New York City. I. "Origin of Modern Singing. Poundations of Huilin Nothed and of Seventeenth Century. Syle of Early Composers to the Time of A Searlatti. Method of Century and Others."

Student's Standpoint." "The Oratorio" and "The Chansons of France."

sons of France. a report of open performance in 15 looking over surprised to find out Blazer "Carnes" shared with "Lobergrip" the honor of the greatest unsurprised to 152, 100 cm, "Fed-will and the state of the greatest unsurprised to 152, "Lower Franchises" is second with 252, "Lower Franchises" is second with 252, "Lower Franchises" (Consul), 252, "The Fring Dutchman and "Philiagical" (Loonavaille, lad 221, "John 152, "Lower Franchises" (Lower Franchises), "Lower Franchises, "Lower

with 1977.

A MOTENTY is on foot to establish a season of opera. In Philadelphia, under local management, with a company specially energed management, with a company specially energy of the season under the management of Mr. Confed, of the Metropolitan Opera Co., New York, in connection with the hox office receipt is said to be sufficient of the Philadelphia Orchestra, is interested in the movement and that the body would be available for an opera orchestra under Pelra Nickel, who has had wide expedience as an opera conflictor.

A NUMBER of the friends of Mr. Constantine van Sternberg, of Thindelphia, arranged a public contert in households in the United States, the greater part of which has been spent in that city. The Philadelphia Orthestra, Fetta that city are proposed to the property of the Philadelphia Orthestra, Fetta Himsky Kesskoff Concretor for planc, Op. 30. Jesus Gerardy, the Beigian Cellist, played Salar Sasan frost concreto for cells, and Ather Janpolski, Intrinsic many concreto for Cells, and Ather Janpolski, Indiana Cellistic Manysolie Hoggreis, No. 3.

Hongroise, No. 1.

THE next South Atlantic States Music Pestival will

THE next South Atlantic States Music Pestival will

S. C., April Loth 27th. The Converse College (choral So-clegy) Mr. Arthur L. Manchester, conductor, will from the
clegy Mr. Arthur L. Manchester, conductor, will form the
the following soloists: Mmc. Shotwell-Piper, soprano;
the following soloists: Mmc. Shotwell-Piper, soprano;
Mms. Katharine-Piks and Margaertie Hall; contraitors;
was contrained by the contrained of the c

ascured.

A LETTER has been issued by a number of prominent publishers, which is of great interest to conductors and offerer of must not the property of the p

THE pianist who lacks richness of fancy, quickness of apprehension and keenness of intellect will never give a recital which will make his hearers forget the monotony inherent in the nature of his instrument. Yet this very monotony is the foundation of the pianist's success as well as of the difficulties under which he labors. While the piano can follow all the shadings (piano and forte) dictated by the mind, it can endow them with but little eolor. Hence, unless the artist is not only a great executant but a musician of intellect and feeling, such concerts are tiresome from their sameness. If, however, he has these gifts of mind and heart, he is able to lift himself above mechanical limitations. They enable him to reproduce compositions of the most varied nature, of widely senarated periods of time, of the most opposed types of mind: to give each one not only its general character but its individual peculiarities with sharpness of outline and definiteness of characterization.

In short, such an artist has the power of making the manifold inspirations of others his own-of so infusing them with spirit and understanding that they live again in their original beauty before his hearers, as by a spontaneous re-hirth. Their shortcomings disappear like negligible factors that may be entirely neglected .- Breslaur.

HE who will not when he can, will soon find that he cannot when he will -- Rurton

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